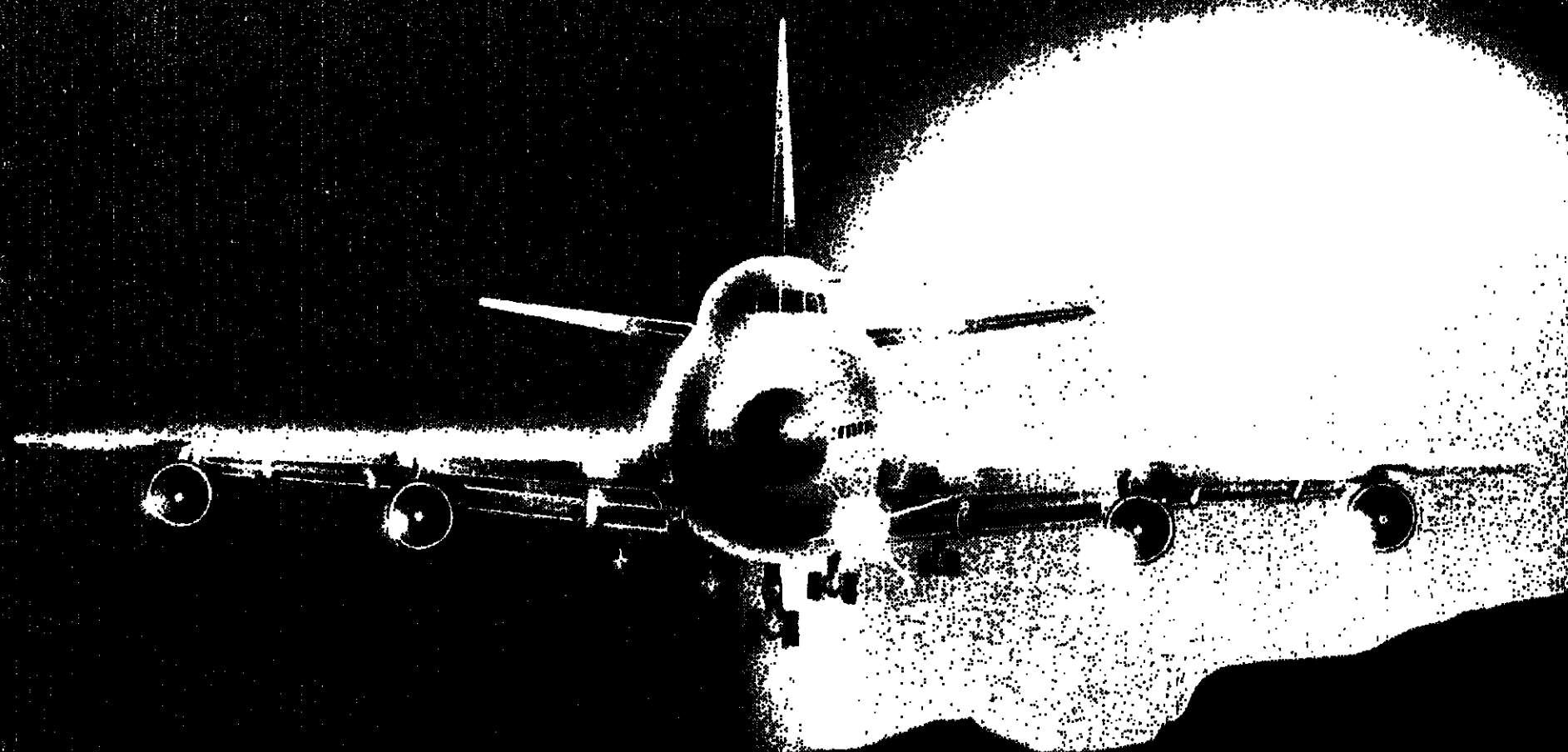


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**POST**  
MAGAZINE

Friday, July 29, 1983



Handwritten note: "The First International Bank of Israel Ltd."

# EGGED CONTINUES ON: More changes and improvements for our passengers

Changes, innovations and improvements in countrywide routes from July 31, 1983.

Authorised by Supervisors of Road Transport.

## NORTHERN DISTRICT

**Route 262.** Change of route inside the Carmiel township, as follows: Rehov Ha'emek (starting point) via Shikun Darom and Children's Village to Haifa, return along same route. Exact route details in Local Council notices. No changes in internal lines 1 and 2.

## CENTRAL DISTRICT

### JERUSALEM

**Route 486 — Jerusalem-Ein Gedi.** To be reinforced by route 487 for the benefit of those travelling to the Ein Gedi baths. Route 487 will not stop at settlements along the way.

**Route 17 — Entrance to Sova on Rehov Aviad in the Givat Mordechai quarter** has been eliminated.

### NETANYA

**Route 029 — Netanya-Michmoret.** Due to public demand, additional transport will be allocated from Netanya to the Nueiba guest house at Michmoret.

### REHOVOT

**Route 5 — Route 5A** will be combined with Route 5 and pass by the Weisgal swimming pool. Exact details in timetables at information offices.

## SOUTHERN DISTRICT

### DIMONA

**Route 1 — route change.** Starting point at Egged station. Last stop — the new market. Exact details in municipality notices.

### YAVNEH

**Route 48 — Rehovot-Yavneh**

**Route 178 — Tel Aviv-Yavneh,** to be extended to Rehov Shabazi, corner Sderot Douanui. Exact details in Local Council notices.

### Rafah Terminal

**Route 362 — Tel Aviv-Rafah Terminal via Eshkol Regional Council.** Departure moved forward to 9 a.m.

**Route 369 — Rafah Terminal-Tel Aviv via Eshkol Regional Council.** Leaves Rafah Terminal at 12.30 p.m. Eshkol Regional Council intersection at 1.30 p.m.

**Route 358 — Kerem Shalom-Tel Aviv.** 2.30 p.m. departure has been cancelled.

For those travelling to Eilat

Egged repeats its request to all those travelling to Eilat: Please assure yourself of a seat by purchasing tickets in advance. To make sure of a seat at a convenient hour, purchase your tickets as early as possible. Tickets may be purchased at all Egged ticket counters.

### Reminder about Route 100

Tel Aviv-Cairo-Tel Aviv

Route 100 from Tel Aviv to Cairo and return has modern, airconditioned buses with attached conveniences. One way fare: \$17; return fare: \$32. Payment in shekels. Tickets must be purchased in advance at: Tel Aviv — Central Bus Station, room 9. Haifa — Egged Tours office, Central Bus Station, Jerusalem — Central Bus Station, 2nd floor.

## INFORMATION CENTRES

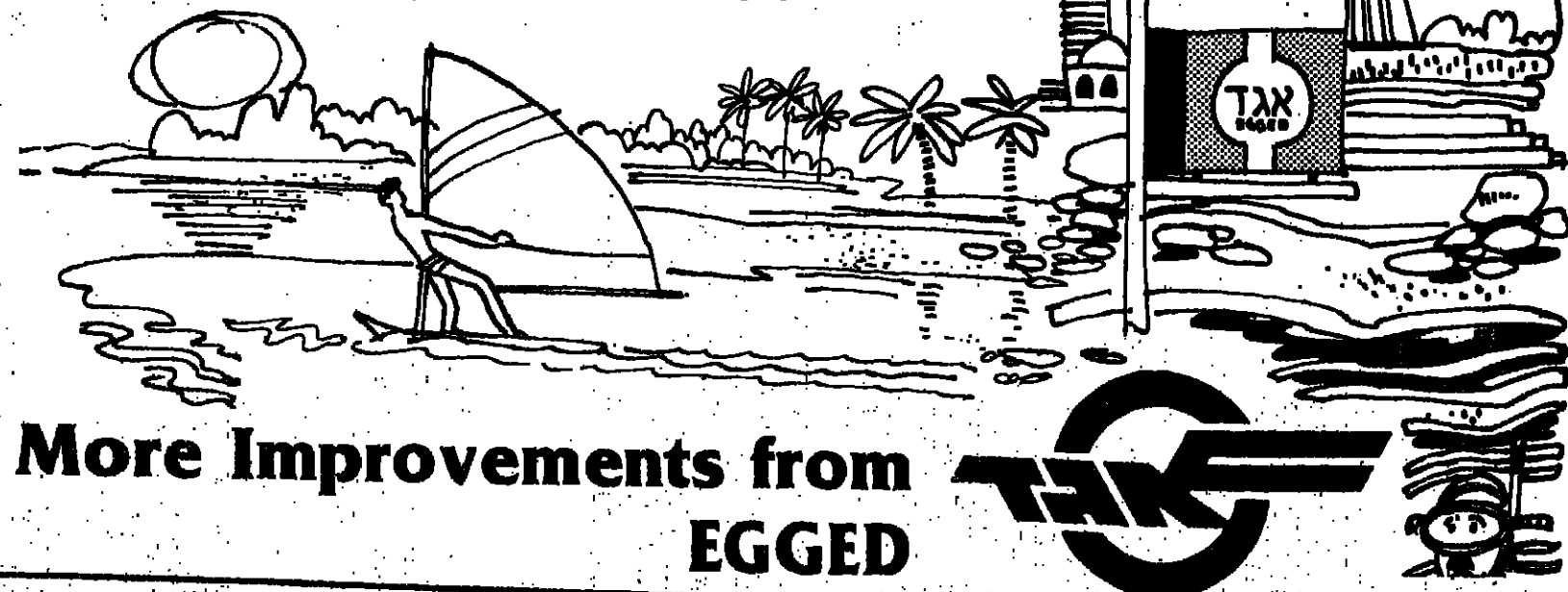
We remind the public of the phone numbers of our information centres —

TEL AVIV: 03-432777, 432456, 432414

JERUSALEM: 02-628231/2, 623456.

HAIFA: 04-535275/6.

For more particulars and detailed timetables, please apply to one of the information bureaux, which can be found all over the country, or to one of the information centres.



More Improvements from  
**EGGED**



## In this issue

On the cover: A vellum Geniza fragment being repaired. (Courtesy Syndics Cambridge University Library.)

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# End of Season Sale HAMASHBIR LAZARCHAN

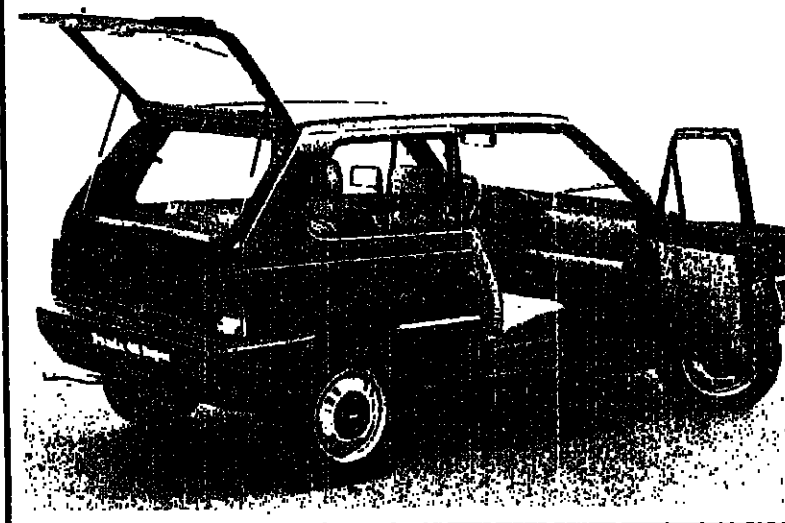
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- Netanya
- Hadera
- Nahariya
- Nazareth
- Kiryat Shmona
- Petah Tikva







PHONG LE QUANG is one of 350 Vietnamese refugees living in Israel. Like his compatriots who fled, and are still fleeing, Communist South Vietnam, he bet on possible death while escaping from Vietnam as opposed to the certain death of remaining. After an odyssey through hell, the gamble paid off. He is alive and well in Jerusalem.

Representative of his fellow Vietnamese, he has, however, been sorely disillusioned by the Israeli government and bewildered by Israeli society. But, if the cultural shocks still linger, at least his disappointment with Israeli officialdom has been diminishing over the past year.

Six years ago, when the first boatload of starving Vietnamese refugees arrived in Israel, they were greeted with the pomp and ceremony accorded to royalty. The Peace Ship's Abie Nathan sprang into action by establishing a fund for the Vietnamese and by helping them find employment. The Foreign Ministry contributed to the cost of their air passages to Israel. In the town of Ofakim, the first arrivals were greeted by 1,000 townsfolk and an ecstatic youth band. The town declared a holiday in honour of the new arrivals.

FOR TODAY'S Vietnamese in Israel, these are very much memories of the past. Vietnamese spokesmen maintain that 450 refugees came to Israel and those who could leave have already done so. Dr. Tran Quang Hoa, a heart specialist at Tel Hashomer, is the chief spokesman for the recently formed Vietnamese advocacy organization, Vietnamese in Israel.

Says Hoa, "In the beginning, there was a big splash. Then we were forgotten. The first five years were a disaster. We feel very badly about the government's negligence."

Illustrating the indifference, Hoa mentions the fact that it took over five years for the Vietnamese to be granted permanent residency. He laughs when asked about immigrant rights and says, "Oh yes, last year we were given rights for appliances and furniture for one year. We're trying to extend the year now and we're also negotiating for loans and mortgages."

Questioned about the residency problem, Yehudi Huebner, deputy director general of the Ministry of Interior, notes that the Vietnamese entered Israel under the Law of Entry, which covers non-Jewish immigrants and requires three years before an immigrant can apply for permanent residency.

"Everyone who applied got permanent residency right away in one of two months," she says, "and I'd like to know the names of anyone who had problems — I'll check their file straight away."

For many, the most important negotiations revolve around rights for cars, since many Vietnamese do not live and work in the same location. "I work in Jerusalem and live in Tel Aviv," says Phong. "I work 16 hours a day. Sometimes I wait for a taxi at 2 a.m. to take me to Tel Aviv. Then I have to get up at six in the morning to come back to Jerusalem. Even if a few of us had cars it would help. We'd gladly share them."

The central charge in all of the grievances is that the Vietnamese have not been treated as new immigrants.

AN ABSORPTION Ministry spokesman flatly denies this accusation. The Vietnamese have been the ministry's responsibility since 1977

and Amram Tamir, head of the Absorption Services section, is piqued by inquiries into the treatment of these particular residents in Israel.

"It's a *hutzpa* to even ask what we've done for them," he complains. "We gave them shelter when no one else would take them. The State of Israel saved their lives. They've been given everything new immigrants get...even more for that matter."

Ticking off the list of services provided, Tamir says, "We gave them immediate medical attention and emotional support. We gave them financial aid, clothes, appliances, permanent housing, and Hebrew classes. We've helped them find jobs. We've helped them with their personal problems. As far as we know, these people have money. They buy apartments and start businesses. They ask for our support and aid — and they get it."

According to the Vietnamese, while they have indeed received subsidized housing and some loans, the issue of loans and rights has never been entirely clear-cut. They do not appear to fit into any bureaucratic category and the Vietnamese maintain that the situation has always been vague.

A partial explanation of the confusion may lie in the fact that the Absorption Ministry has not been responsible for defining their legal status in Israel. Consequently, some rights outside the purview of the ministry, such as customs rights on goods, have not been granted because of the ambiguous legal status of the Vietnamese.

Tamir agrees that the Vietnamese have difficulties. But he's adamant that those difficulties haven't come from the Ministry of Absorption.

"They're having problems with a new society and learning to live with a new cultural mentality," he maintains. "Even Jewish immigrants who want to come here have these problems. The Vietnamese are refugees. They had no choice about moving here. Their problems stem from the fact that they're refugees... they needed special attention when they got here because of that fact."

Although just how much "special attention" the refugees indeed received appears arguable, what is in no doubt is how much they needed it. All had endured a variety of traumatizing events before reaching Israel.

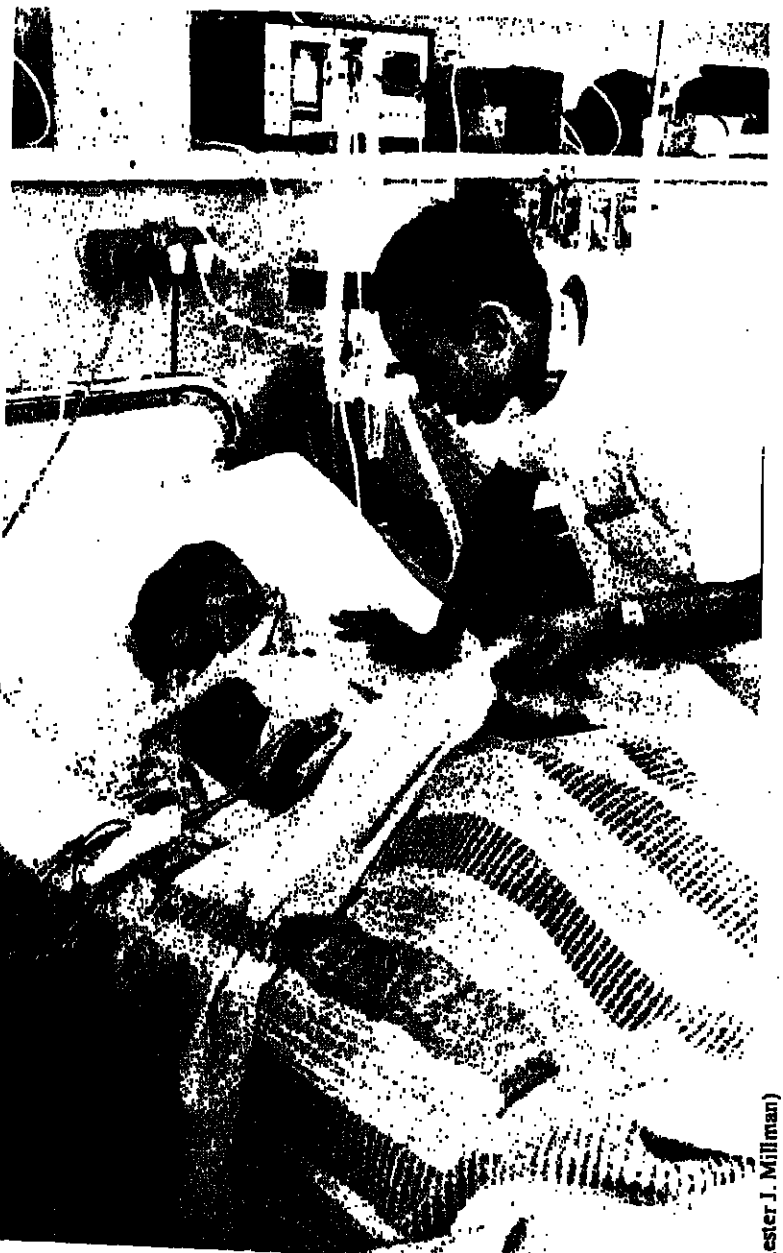
PHONG WAS an American-trained pilot and officer in the South Vietnamese Air Force. When the Communists took over in 1975, he was placed in a "re-education camp" — a euphemism for work camps where terror reigned. After three years of near-starvation, gruelling work days, forced self-denunciation, and watching recalcitrant friends sizzle inside 25-metre, corrugated metal boxes placed under the burning sun, Phong was ready to plan an escape.

Today part-owner of a Chinese restaurant in Jerusalem, he tells the story.

"One night, when there was no moon and no stars, four of us ran away. We knew what would happen if we were captured. They used to shoot people they caught trying to run away. And then they'd bring the dead bodies back to the camp and make everyone look at them. I never saw my friends again. I don't know what happened to them."

Phong ran to his in-laws. "My wife was waiting with a forged passport of a Chinese doctor. The Chinese could buy old boats if they paid a lot of money for them. We had to leave immediately. There was very little time. This is how

# Forgotten boat-people



Dr. Tran Quang Hoa, a heart specialist at Tel Hashomer Hospital.

By Ginna Walsh

families got separated. It was always a secret when the boats were leaving. If the wife was out shopping and the husband was told, "Now we're going," she'd be left behind. "Anyway," he continues, "we made it to the boat with 640 other people. The boat had a normal capacity of 250. I remember it was so crowded that I couldn't stand the pain. I begged my wife to cut off my legs and throw them into the sea."

The boat headed towards Thailand. "But the Thais didn't want refugees. No one wanted refugees. Thai coast guards came aboard while we were at sea. They stole our money and took our water."

"But we were on one of the very few boats where women weren't raped. The boat was too crowded. On the other boats husbands were forced to watch their wives being raped. Then they'd be shot and the women would be thrown overboard."

"FINALLY WE got to the Thai coast. Then a Thai Navy boat came along and turned us back to sea. By that time," Phong recalls, "we were having problems with the engine. A

tool, us to the refugee camp. Finally, we were safe."

NO ONE QUESTIONS the considerations of humanity which inspired Israel's offer of asylum. Says Nguyen-Tuan, a struggling young businessman, "It was a humanitarian gesture for Israel to bring us here. I think they did it because they thought we were like them. They remembered being refugees. They wanted to help."

Tuan's evaluation of Israel's motivation is supported by compelling analogies drawn by Jewish leaders around the world.

Prime Minister Menahem Begin, readily offering Israel's assistance, compared the plight of the Vietnamese to that of Jewish refugees in Europe fleeing prior to and during World War II.

Yehuda Weissberger of the Jewish Agency, who inspected one of the refugee ships in 1979, commented, "This boat is far worse than almost any which brought refugees to Israel in the 1940s, except perhaps for the famous refugee ship Exodus... We who have suffered so greatly ourselves as refugees cannot passively and indifferently watch as fellow human beings suffer on a crowded refugee ship."

However, exile and suffering aside, Jews and Vietnamese have little in common. Says Hoa: "We are two completely different cultures. Because of cultural differences, it's as if we always have a wall in front of us. Everything is different — habits, customs, traditions, food." And this is apart from what Hoa calls "the shock of Judaism."

About 98 per cent of the Vietnamese in Israel are Buddhists. Hoa describes their religion as primarily a philosophy of life, explaining that a Buddhist's behaviour in this life will determine the quality of his next life. There are few holidays, and even fewer religious demands for adherents.

"Our religion is like advice on how to live," says Hoa. "We're not forced to do anything and there are no religious rules."

In comparison, they find Judaism incomprehensible. This presents an acute dilemma for parents of school-age children. "There's no correlation between Hebrew and Vietnamese," says Hoa. "The children simply can't absorb the Bible."

Nor was Israel quick to absorb the realities of having a small Buddhist population in its midst. Three years ago, an elderly Vietnamese woman died, which raised the question of where to bury a Buddhist in Israel.

Recalls Hoa: "She was in a cooler for seven to 10 days, while the Religious Affairs Ministry struggled to make a decision. Finally we told them we would bury her at sea if they didn't do something. Eventually they agreed that we could bury her unofficially in Afeka. But we still don't have an official Buddhist graveyard."

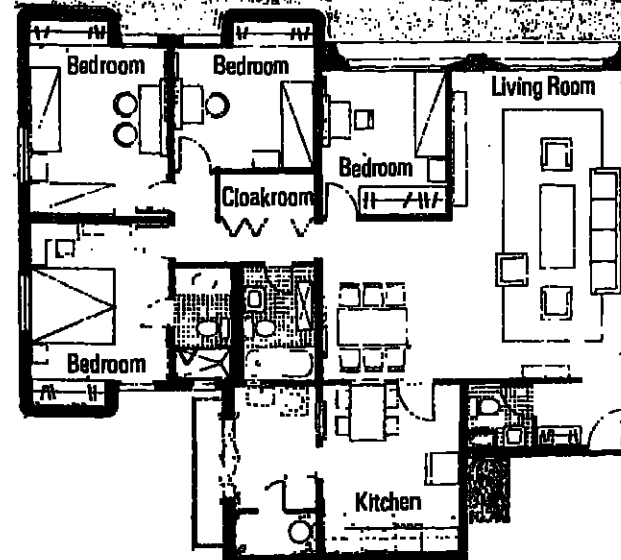
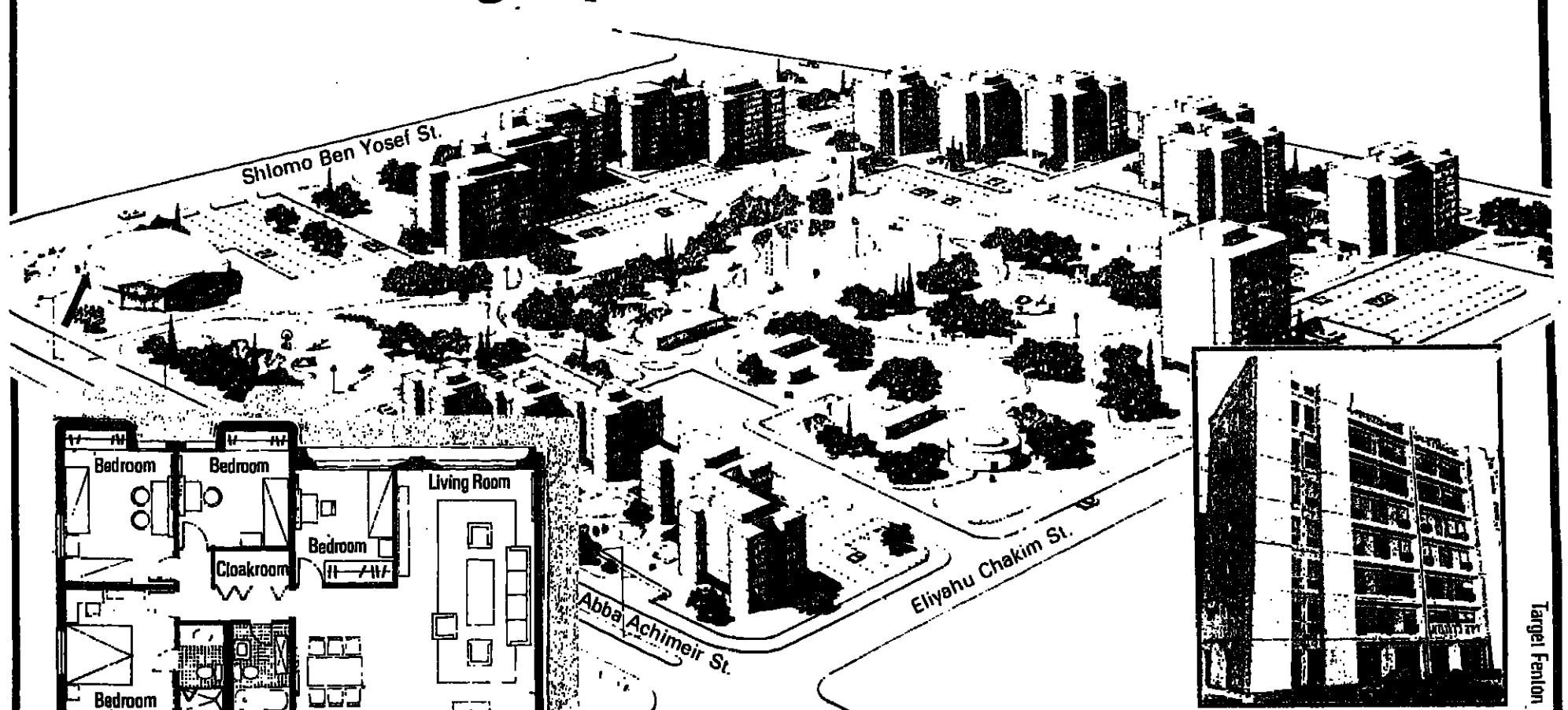
THE UNUSUAL problems encountered by the Vietnamese have brought them into contact with a variety of government ministries. Many refugees claim that they are still incapable of coping with the intricacies of Israeli bureaucracy. Sometimes, feeling insulted, they have chosen to shun available assistance.

Phong was given a three-year scholarship by the government to study engineering at a technological college in Beersheba. "My studying lasted four months," he says. "Every month I had to pick up my subsidy for living expenses. Every

(Continued on page 8)

# A superb investment opportunity: SAVYONEI AVIV

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alcoves for built-in wall cupboards in 3 bedrooms, electrically controlled living-room blinds, and special exclusive "Klip" bedroom windows that can open vertically or horizontally. There is also closed-circuit television at the entrance to the building and preparation for central video and split-system air-conditioning in the living room.

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(Continued from page 6)  
month there was a problem causing delay and requiring additional trips. One day someone handling my case told me how much money the government would end up spending on me after three years. That day I left school. I felt like a child lost in the market place."

Many Vietnamese felt equally lost in the state-funded ulpan. Some complain that the ulpan teachers were unsympathetic to their difficulties with the new language. Others state that the need to work and make money took precedence over studying. Consequently, few Vietnamese have achieved competency in Hebrew, and this has further hindered them in traversing the labyrinth of Israeli social institutions.

But, according to Hoa, things are improving. "Since we've received permanent residency and become organized, things are slowly getting better. A change in personnel in the Absorption Ministry has also helped."

"If you work hard and prove yourself, you can achieve something here," he maintains. "A Vietnamese can do just as well as an Israeli." Echoing a common observation, he adds, "If you forget rights, and forget the bureaucracy, I can say that Israelis never discriminate. They're good people."

But others accuse some Israelis of taking advantage of the refugees' naiveté. Says one refugee who has learned the ropes well: "Of course, they love to have us as workers. If we're supposed to be at work at 3 o'clock, we arrive at two. Most Israelis come in hour late. But Israelis get paid more and get all the benefits."

The Vietnamese in Israel organization is attempting to ad-



Phong le Quang, a former American-trained pilot in the South Vietnam Air Force, is today part-owner of a restaurant in Jerusalem. (D.R. Guthrie)

dress issues like the one above. It is also trying to assist Vietnamese — whose lives and expectations for the future vary markedly from what they knew and expected in Vietnam — with the Herculean social adjustments they still have to contend with.

IT IS ESTIMATED that over 50 percent of the refugees work in service occupations in hotels or restaurants. The rest are largely fishermen or entrepreneurs. Almost all the women work, not a fate for which Vietnamese wives were prepared.

Says Phong: "In Vietnam we had everything. My wife didn't have to work. Now, she works in housekeeping at the Sheraton Hotel in Tel Aviv. She used to cry every day. But we both learned that we have no choice."

Some Vietnamese also fear that there may be little they can do about a weakening in their cultural traditions. "Of course we're free in

Israel to carry on our traditions," says Hoa. "But it's hard when there are so few of us. Sometimes you need people around you to remind you of your customs. We're a small group lost in the desert."

The Vietnamese who feel that they would have been happier in the United States, Canada, or France are probably correct. These countries have colonies of 800,000, 100,000, and 500,000 Vietnamese respectively and, consequently, have developed Vietnamese subcultures.

Further, as Hoa ruefully comments, "We know the French and Americans. They were in our country. I'm not saying that we like them, but, at least, we know them." Equally significant is the fact that, considering Israel's national exigencies, the Vietnamese were never a top priority.

Says Hoa, "Bringing us here was definitely a humanitarian gesture. But there was no planning for us. I

think there are too many other problems in this country."

Even if the Vietnamese had been a priority, the pain of exile could only have been, at best, diminished. Whether they live in Israel or the United States, the Vietnamese want to go home. The memories of families left behind are ever-present reminders of their pasts.

Phong says, tensely, "I try to forget my family in Vietnam. When I can do something for them, I will start thinking about them again. Thinking about them all these years has made me almost crazy."

NGUYEN-TUAN, 24, his parents, two sisters, and a brother, who arrived with the first group of refugees, have a happier ending to their story. The family is Catholic and happy in Israel. As religious Christians, their solace in beginning new lives stems from living in Jerusalem.

The Tuans left Vietnam when the portent of life under communist rule began looming clearly before them. "My brother probably would have been shot because he had been in the South Vietnamese army," says Nguyen-Tuan. "My father worked in army security. We knew that we would either be killed or would end up in camps."

Instead, Tuan has ended up as the joint owner of yet another Chinese restaurant in Jerusalem. The law career he had been planning in Vietnam became, in Israel, an apprenticeship at a Hebrew University cafeteria.

"When I got to Israel, people asked me what I could do," he recalls. "I needed the money, so I said I could do anything." After working 16 hours a day for several years in various restaurants, he saved enough money to start his

own business in partnership with an Israeli.

Tuan is finally on his way up. "I have no problems... I have a good life here," he says. His tenacity compensated for his deficiency in money, language and skills, and his chances of success, Israeli-style, are excellent. But he would readily throw that chance away tomorrow.

Tuan is a member of the Overseas Volunteer Forces for the Restoration of Vietnam, one of many exile Vietnamese organizations that has as its aim the overthrow of the communist regime in Vietnam.

"There is only one thing I want from Israel, or any other country," states Tuan. "I want help to go back to fight. Talk does not help." One former Vietnamese refugee in Israel, a general under the previous government, returned to Vietnam to take up the struggle. He is now imprisoned in a "re-education camp."

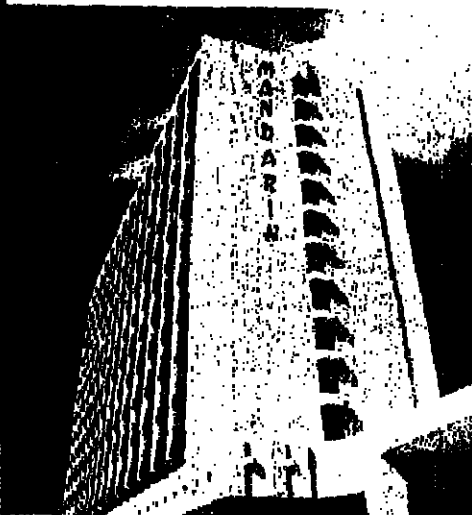
MOST ISRAELI Vietnamese believe that, some day, they will be able to return to their native land. They vary in their optimism about when and how the present communist government in Vietnam will fall. But all agree that their countrymen who stayed behind will never have normal lives.

Although safe and sometimes prospering, the exiles themselves will probably not enjoy "normal lives" either. About 25 Vietnamese children have been born in Israel. Their nationality remains undefined. It is unlikely that they will ever feel Israeli.

Says Hoa: "I just don't see how we can develop here. We try, we fight, but the internal struggle is awful for us." With some resignation, he adds, "But if you go to a house, you must follow the customs of that house." □

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JUST BEFORE he was killed by the soldiers of one Jewish army who were besieging the soldiers of another Jewish army in Jerusalem, the famous Jewish sage prayed, "Oh Lord of the earth, since the besieged as well as the besiegers are both Thy people, I beseech Thee not to answer the curses they utter against each other."

The commanders of the two opposing Jewish armies were not only of the same people. They were blood brothers, and they were great-great grandsons of the Maccabean patriarch Mattathias. These two, four blood-stained generations later, were Hyrcanus II and Aristobulus II, the last of the Maccabean dynasty. Their personal ambitions, incessant conflicts, and unprincipled political intrigues brought about the end of 76 years of Jewish independence won by their ancestors in 143 BCE.

The man murdered by the soldiers of Hyrcanus during the civil war of 67 BCE was one Honi HaMeagel, a legendary figure famous, at the time, for his power to work miracles because of his devotion to God and his "clean hands." According to this version of his death by Josephus (there are others), the soldiers of Hyrcanus tried to force him to use his powers to destroy the soldiers of Aristobulus. When he refused, he was killed.

The name Honi HaMeagel means little or nothing to most people. But it is familiar to everybody at Hatzor, the development town north of Rosh Pina and south of the antiquities of ancient Hatzor, where Honi's grave, according to legend is located.

It is also familiar, although I suspect only in a general way, to the many thousands of Israelis, almost entirely of the Oriental communities, who come from all parts of the country to Honi's grave on holidays.

"Last Independence Day, we had something like 40,000 visitors," the mayor of Hatzor, Ron Avidan, told me, and on Lag B'Omer 100 buses are said to have arrived at the site, which is on a tree-dotted hillside just behind the town.

LIKE MANY holy graves here, this one is in a cave, and even on ordinary days it is never deserted. The day I visited, an elderly woman was resting on a cot at the covered entrance to the cave. Nearby, sat a man with a prayerbook, he's there every day. Soon after I arrived, a man who looked about 90, wearing traditional Moroccan dress, came with two younger men. Then a large family arrived; it included a teenage girl and a little boy. The girl was wearing slacks, but tied a scarf around her waist to cover the slacks with a symbol of the more modest skirt.

I asked the little boy if he knew who Honi was. "He made circles," he answered promptly. Correct, and that is exactly what his name means.

"But do you know why?" the girl in the pseudo-skirt prodded gently, getting into the spirit of the interview. No, the little boy knew no further details. "To make rain," she explained in a kindly, educational tone. (His name has also been connected with repairing roofs, or ovens, with a roller.)

Honi was said to have been so holy that whenever he entered the hall of the temple, "the place suddenly lit up." But it was as a rain-maker that he was most famous. Once, as the best known tale about him in the Talmud goes, the people turned to Honi during a drought and asked him to pray for rain. He

# The miracles of Hatzor



By Helga Dudman

drew a circle on the ground (some say a pit), stepped inside it, and addressed God directly. "I swear by Thy great name that I will not move from here until Thou hast mercy on Thy children."

Rain began to fall, but only in scattered drops. Not satisfied, Honi continued from inside his circle. "It is not for this that I have prayed, but for rain to fill cisterns, ditches, and pools." Whereupon the rain began to come down with tremendous force. This, too, was not what Honi wanted, and he again addressed the Lord: "It was not for this that I have prayed, but for the rain of benevolence, blessing and bounty." Finally, rain fell in the proper way, as requested.

When he heard about this episode, and of Honi behaving like a spoiled child, Shimon ben Shetah, the *nasi* of the Sanhedrin (a Pharisee, and a member of the party whose leaders had been massacred by the father of Hyrcanus II and Aristobulus II, the expansionist Maccabean ruler Alexander Yannai) sent a message to Honi complaining strongly about his behaviour.

"If you were not Honi, I would have put you under the ban of excommunication," Ben Shetah wrote, accusing Honi of troubling the Lord with specific requests. "But what can I do to you who demands things of the Lord, and He grants your wishes as a son demands things of his father and he grants them." In an essay on "The Gift of Rain," Martin Buber refers to this strange story about Honi and the

fact that it appears to involve magic. But, says Buber, what it is really about is the "filial relationship to God both in Honi's address to God and in Rabbi Shimon's message to Honi." There is here, Buber writes, "an atmosphere of nearness to God, of intimate intercourse with Him in the story, in which magic cannot thrive."

THE CAVE in which Honi is buried is surprisingly large. The darkness is partially lit, in good Lourdes style, by what seem like hundreds of small candles in rough niches in the uneven walls, each placed there by a devout visitor. The ground is uneven too, which is as it should be (cave graves would be spoiled by modern conveniences) and one bumps around under the low ceiling. Outside the entrance, there is a recent innovation: a circle on the ground, perhaps six metres in diameter, covered by stone and cement but symbolic with two huge footprints at the centre.

If Josephus' version of Honi's death in Jerusalem is correct — and he wrote 200 years after the civil war of 67 — there is no explanation of why the grave should be at Hatzor. The nature of the place makes one feel it has been holy for more than two millennia. Travellers have mentioned it in connection with Honi for nearly a thousand years; not as being in the new town of Hatzor, of course, but by a nearby Arab village, now no longer in existence. Among the more recent travellers were the Ashkenazi rabbis who came to pray for rain in 1835, and were rewarded with rain by the time they returned home; and the Arab sheikhs who came from Hebron, also to pray for rain.

BUT IT IS NOT for his rain-making that a constant stream of visitors come to Honi's grave. A popular tradition has developed, apparently quite recently, that a visit may bring a miraculous cure for all sorts of afflictions. A friend who lives at an Upper Galilee kibbutz and works in Kiryat Shmona told me, for instance, that he knows a man whose daughter was born with a serious paralysis. "The man works at a hospital and has good contacts with doctors, and the child was very thoroughly checked. The doctors said there was nothing to be done, that the family must live with the situation."

The man, my friend continued, considers himself modern and above superstition, but his old mother prevailed on him to take the baby to Honi's grave. The whole family did so, "and on that very day, the father assured me, the baby was cured. Now she runs and plays like all other children."

I was lucky to find American-born Gershon Harris, who has lived for four years at Hatzor with his wife, an educational psychologist, and whose familiarity with Honi made me feel that aspects of my education have been sorely neglected. Harris works at the Local Council as co-ordinator of absorption and spokesman. Hatzor, now celebrating its 30th anniversary, has a population of around 7,000; as in all development towns, the majority are now young and Israeli-born, but of North African origin. Set off slightly from the main town is Kiryat Hassidit Yeshiva, strictly Eastern European in its Orthodoxy and way of dress; its young men serve in the army. Incidentally,

Rabbi Kahane received a sizeable sprinkling of votes in Hatzor in the last election.

Harris has himself studied at a Jerusalem yeshiva, and his remarks about Honi were firmly rooted in the Gemara, as well as observations on the orthodox view of scientific rain-making, as by seeding: "Science is bad only when it becomes an end in itself, rather than a means," he said. On the establishment's displeasure regarding Honi's rainmaking methods, which so completely departed from the prescribed procedure of fasting and praying, Harris said: "It was a radical method, but it worked." It certainly was no Indian rain dance, he added, betraying his American origin. "We distinguish clearly between superstition and the halachic practice of asking for divine intervention as in this case, by Honi's special holiness."

During the long drought two years ago, rabbis from Safed, Meron, and elsewhere in Galilee came to Honi's grave to pray for rain. Harris was among them. And, as he reminded me, rain fell that evening.

(When I mentioned this story to a cynical Galilean, he remarked: "Well, they waited till it seemed likely that rain might fall, and then went there to pray.")

Harris provided a few more examples of Hatzor Honi lore. "A man here had a tragedy in his family, and as a result became totally withdrawn. He functioned physically, but spoke to nobody and wouldn't answer when spoken to. Finally, his family decided to take him to the cave. He spent the night there — and left the next morning cured. I saw him one day in the

PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT

## POST PULLOUT GUIDE

### The Poster

#### ENTERTAINMENT

##### Jerusalem

**APPLES OF GOLD** — Colour documentary film about the history and struggle of the Jewish people from the time of the early Zionist movement to the present. (Laromne Hotel, Saturday at 9 p.m., King David Hotel, Sunday at 9 p.m.)

**ARIK LAVIE** — In a programme of songs. (Khan Theatre, tomorrow at 8.30 p.m.)

**THE BEST OF SHALOM ALEICHEM** — Songs by the famous Yiddish writer, performed in English by Jeremy Hyman, Dawn Nadel, Isaac Weinstein, directed by Michael Schneider. (Hilton, tonight at 9.30 p.m., King David, tomorrow at 9.30 p.m.)

**DAVE BRUBECK** — Jazz concert. (Hershey Theatre, Sunday at 8.30 p.m.)

**FOLKSINGING** — (Liberty Bell Garden, Monday at 8 p.m.)

**GOLDEN GUITAR** — Avner Strauss plays classical, jazz and flamenco pieces. (Zorba the Buddha, 9 Yael Salamon, tomorrow at 8.30 p.m., Wed. at 8 p.m.) Haim Butla plays classical, jazz and Israeli music. (Zorba the Buddha, Thursday at 8 p.m.)

**HABREIRAH HATVIT** — In a performance at the closing ceremony of the Roots Festival. With shofar and cello accompaniment. (Sultan's Pool, Thursday at 8.30 p.m.)

**ISRAEL FOLKLORE** — Taste of Israel dance, folk and Talmudic folkdances. (International Cultural Centre for Youth, 12 Emeq Refaim, tomorrow at 9 p.m.)

**JAZZ** — Fred Weigall, piano, Eric Heller, bass, Saul Gladstone, trumpet. (American Colony Hotel, Nablus Rd. Thursday at 9 p.m.)

**JEWISH AND ARAB FOLKLORE** — Traditional folkdances, folk songs. (Khalifa drummers, YMCA, Monday at 9 p.m.)

**LADINO SONGS** — With Aljano Kam, mezzo-soprano; Kochum Emet-Shoshan, flute; Roger Kih, guitar. (Tzavta, tomorrow at 9 p.m.)

**MANITAS DE PLATA** — Recital of Spanish, flamenco and gypsy guitar. (Jerusalem Theatre, tomorrow at 9 p.m.)

**REUVEN AMSTERDAM** — Fiddle and mandolin, classical and folk music. (Zorba the Buddha, Tuesday at 8 p.m.)

**Tel Aviv area**  
**THE BEST OF SHALOM ALEICHEM** — (Hilton, Thursday at 8.30 p.m.)

**BOBBY McFERRIN** — Jazz concert. (Neve Zedek, tonight at 10 p.m.)

**DAVE BRUBECK** — Jazz concert. (Mann Auditorium, tomorrow at 9.30 p.m.)

#### DANCE

##### Jerusalem

**INDIAN DANCE** — To the accompaniment of Indian musical instruments. (Liberty Bell Garden, Thursday at 8.30 p.m.)

**SAN FRANCISCO BALLET COMPANY** — (Binyamin Hatzema, tomorrow at 9 p.m.)

**Tel Aviv area**  
**ALVIN AILEY** — Classic and modern works. (Mann Auditorium, today at 2.30 p.m.)

**GISELLE** — Part 2, Opus 35. (Wohl Amphitheatre, tomorrow and Sunday at 9 p.m.)

**INBAL** — In a 2-part programme: (1) Moroccan Wedding (2) Song of Songs (Neve Zedek, Monday at 8.30 p.m.; Exhibition Grounds, Tuesday at 8.30 p.m.)

**ISRAELI CLASSICAL BALLET** — In a 2-part programme: (1) Carmen, choreographed by

**GIDI GOV AND YONI RECHTER** — (Beit Hahayal, Monday at 9 p.m.)

**THE IRIS GROUP** — Singers from Beit Alpha. (Beit Leissin, tonight at 9.30 p.m.)

**JAZZ CONCERT** — Arcle Kaminsky, drums; P.C. Oshrovetz, vibraphone; Eini Ram, contrabass; Riki Birman, piano; (Beit Leissin, upper cellar, Sunday at 10.30 p.m.)

**LARRY CORVELL AND BRIAN KEANE** — Jazz concert. (Neve Zedek, tomorrow.)

**THE LOST WAR** — David Avidan reads his poetry, with musical accompaniment. (Tzavta, Wednesday at 9 p.m.)

**NEW YORK, NEW YORK** — With Sandra Johnson, Liz Magnes and Benny Kadishson. (Beit Leissin, upper cellar, tomorrow at midnight.)

**TONIGHT SHOW** — Presented by Barry Langford. Evening of international entertainment and interviews. Special guest, Leonard Graves. (Hilton, tomorrow at 8.30 p.m.)

**VITZBAK KLEPER** — (Beit Leissin, upper cellar, tomorrow at 10 p.m.)

**YOSSI BANAI** — In his programme of songs and playlets. (Beit Hahayal, Tuesday at 9 p.m.)

**Haifa**  
**BOBBY McFERRIN** — (Municipal Theatre, Tuesday)

**LARRY CORVELL AND BRIAN KEANE** — (Municipal Theatre, Sunday)

**LOS PARAGUAYOS** — Spanish songs (Shavi), tonight at 9.30 p.m., Technion, tonight at midnight

**Other towns**  
**BOBBY McFERRIN** — (Carmiel, auditorium, Monday at 8.30 p.m.)

**CAFÉ CONCERTO** — Light classical music by various performers daily. (Sharon Hotel, Herzliya, lobby, today at 4 p.m.-6 p.m.; Tuesday 5 p.m.-7.30 p.m.; all other days 5 p.m.-7 p.m.)

**DAVID BROZA** — (Kiryat Haim, municipal centre, tonight at 10 p.m.; Acre auditorium, tomorrow)

**LARRY CORVELL AND BRIAN KEANE** — (Ein Hod, tonight)

**LOS PARAGUAYOS** — (Kfar Saba, tomorrow at 9 p.m.)

**SING TO ME KINNERET** — Closing performance of the Kinneret Festival. (Hamel Tiberias Inn, tomorrow at 9 p.m.)

**YOSSI BANAI** — (Ashkelon, Esther, Thursday at 9 p.m.)

##### Tel Aviv area

**Berta Yampolsky**, music by George Bizet (2) Sullivan, on leaves, choreographed by Fred Marini. (Wohl Amphitheatre, tomorrow and Sunday at 8.30 p.m.)

**SANKAI JUKU** — Japanese company presenting Buto Dance. (Habimah, Monday and Tuesday at 8.30 p.m.)

**WEDDING IN MOROCCO** — By Inbal. (Hayarkon Park, tomorrow at 8.30 p.m.)

**Haifa**  
**SANKAI JUKU** — (Haifa Theatre, Wednesday at 8.30 p.m.)

**Other towns**  
**ALVIN AILEY** — (Caesarea Amphitheatre, tomorrow and Sunday at 8.30 p.m.)

**INBAL** — In their programme From Yemina to Zion. (Beit She'arim, Sunday)



The Sankai Juku Dance Company of Japan presents a programme of Buto dance in Tel Aviv and Haifa.

#### FOR CHILDREN

##### Jerusalem

**ADVENTURES IN JERUSALEM** — For all ages. (Train Theatre, Liberty Bell Garden, tomorrow at 11.30 a.m.)

**FROM LAUGH TO LAUGH** — Chaplinesque clown performance by the Meimad Theatre. (Israel Museum, Tuesday at 11.15 a.m., 4.30 p.m.; Wednesday at 11.15 a.m.)

**GIGI AND THE MOON** — Wandering theatre with audience participation. (Israel Museum, Sunday, Monday and Tuesday at 4 p.m.)

**THE JERUSALEM BIBLICAL ZOO** — Guided tours in English and Hebrew. Adults welcome. (Biblical Zoo, Sunday and Wednesday at 4 p.m.)

**THE KING AND THE MOON** — For age 5 and above. (Train Theatre, Thursday at 4.30 p.m. and 5.30 p.m.)

#### THEATRE

All programmes are in Hebrew unless otherwise stated.

##### Jerusalem

**ANNA KURDI** — Musical by the Muz Zion Theatre Group. (Khan Theatre, Thursday at 8.30 p.m.)

**HEBREW UNIVERSITY THEATRE GROUP** — Present a 2-part concert: The Black Princesses (choreo: The Bear (by Anton Chekhov). Directed by Y.B. Morali. (Pargod Theatre, tomorrow, Sunday, Wednesday and Thursday at 9.30 p.m.)

**SCOP** — By Amiin Gray. Khan Theatre production. (Khan, Monday, Tuesday and Wednesday at 8.30 p.m.)

##### Tel Aviv area

**CAVIAR AND LENTILS** — (Habimah, Large Hall, tomorrow and Sunday)

**THE CONFESSION** — Extract from a work by Dostoevsky. (Habimah, Old Jaffa, Wednesday at 9.30 p.m.)

**THE FALL** By Albert Camus. Translated by Niko Nital. (Habimah, Tuesday at 9.30 p.m.)

#### MUSIC

All programmes start at 8.30 p.m., unless otherwise stated.

##### Jerusalem

**FLUTE AND PIANO CONCERT** — Ra'anon Hilon, flute; Amit Sharon, piano. Works by Schumann, J.S. Bach, Hindemith and others. (Tzavta, tomorrow at 11.15 a.m.)

##### MA'AMUT

**A STORY IS BORN** — (Israel Museum, Wednesday at 4.30 p.m., Sunday, Monday, Thursday and Friday at 11.15 a.m.)

**NATIONAL YOUTH BAND-MATAN** — (Israel Museum, Hermann Mayer Terrace, Tuesday at 5 p.m.)

**THE PRINCESS AND THE SHEPHERD** — (Jerusalem Theatre, Wednesday at 4.30 p.m.)

**THE PATH BEHIND THE SHADOW** — For age 3 and above. (Train Theatre, Tuesday and Wednesday, 4.30 p.m. and 5.30 p.m.)

**PUNCH AND JUDY SHOW** — For age 4 and above. (Train Theatre, Sunday at 4.30 p.m. and 5.30 p.m.)

**SCENT OF COOKING** — For age 5 and above. (Train Theatre, Monday at 4.30 p.m. and 5.30 p.m.)

##### Tel Aviv area

**HAPPY HOUR** — With clown Shai Shwartz. (Habimah, tomorrow at 5.30 p.m.)

**PRETTY BUTTERFLY** — Songs and entertainment from the Educational T.V. series. (Habimah, tomorrow at 11.30 a.m.)

**THE PRINCESS AND THE SHEPHERD** — (Ramat Gan, Ordeon, Tuesday at 4 p.m.; Ayelet Hashahar, Thursday at 5 p.m.)

**1000 FACES** — Pantomime with Julian Chagrin. (Beit Leissin, tomorrow at 11.30 a.m.)

##### Other towns

**THE PRINCESS AND THE SHEPHERD** — (Ramat Gan, Ordeon, Tuesday at 4 p.m.; Ayelet Hashahar, Thursday at 5 p.m.)

**1000 FACES** — (Ashkelon, Tuesday at 4 p.m.)

**SMALL INVASIONS** — Comedy (Habimah, tonight at midnight)

**THE SUITCASE PACKERS** — A light comedy, by Haim Levin. (Cameri Theatre production. (Cameri Theatre, tomorrow at 7.30 p.m. and 9.30 p.m.)

**SWEENEY TODD** — Musical drama by the Cameri Theatre. (Cameri, Monday through Thursday at 8.30 p.m.)

**Haifa**  
**BENT** — By Martin Sherman. Directed by Ilan Ronen, performed by the Haifa Municipal Theatre. (Municipal Theatre, Sunday at 8.30 p.m.)

**GLITTERING PRIZES** — (Municipal Theatre tomorrow at 8.30 p.m.)

**Other towns**  
**KING LEAR** — Directed by Dina Tcherenski. Performed by the Beer Sheva Municipal Theatre. (Beer Sheva, Beit Ha'am, tomorrow through Wednesday at 8.30 p.m.)

**LATE DIVORCE** — (Holon, community centre, tonight at 10 p.m., Rehovot, Wit auditorium, tomorrow at 8.30 p.m.)

**THE PASSION (PRE-PARADISE SORRY NOW)** — Play by Werner Rainer Fasshinder. Directed by Niko Nital. (Habimah, tonight at 10 p.m.; Monday and Thursday at 9.30 p.m.)

**THE RUBBER MERCHANTS** (In English). (Tzavta, Sunday at 8.30 p.m.)

**LES PERCUSSIONS DE STRASBOURG** — 400 instrumentalists, brought here under the auspices of the Israel Philharmonic Orchestra. (Jerusalem Theatre, Thursday)

**ORGAN RECITAL** — With Kazuko Ishida of Japan. Works by J.S. Bach and others. (Redeemer Church, Old City, Thursday at 8 p.m.)

**Tel Aviv area**  
**PIANO AND TUBA CONCERT** — Anat Kustner, piano; Micha Margolis, tuba. Selections from Saint-Saëns, Herbert Clark, Alec Wilder and Jean Baptiste Arban. (Yuval Culture Ramat Hasharon, tonight)

(Continued on page C)

## JERUSALEM Cinemas

### CINEMA 5

Shows 10, 19, 24, Tel. 418067  
Fri., July 29  
Double feature! Ticket:  
Beneath The Planet Of The Apes 2.30  
The Stuntman 4.15  
Sat., July 30  
Guns of Navarone 7  
Love Story 9.30  
Sun., July 31  
Double feature! Ticket:  
Beneath The Planet Of The Apes 7  
The Stuntman 9  
Mon., August 1  
Gone With The Wind 5.30  
Love Story 9.15  
Tue., Aug. 2  
That Work Is Not For Me 6.30  
Gone With The Wind 8  
Wed., Aug. 3  
Fiddler On The Roof 6.30  
Life Of Brian 9.15  
Thur., Aug. 4  
Fiddler On The Roof 6.30  
Life Of Brian 9.15

**EDEN**  
5th week  
**KUNI LEMEL IN CAIRO**  
Sat. 7.30, 9.30  
Weekdays 4, 7, 9

**EDISON**  
5th week  
James Bond 007  
**OCTOPUSSY**  
Saturday 7.10, 9.30  
Weekdays 3.45, 6.30, 9

**HAIRAH**  
**BOY TAKES GIRL**  
Sat. 7.30, 9.30  
Weekdays 4, 6, 8

**ISRAEL MUSEUM**  
Today 11 a.m., Sun. 11, 3.30  
**CHITTY CHITTY BANG BANG**  
Mon., Wed., Thur., 11, 3.30;  
Tue. 11 a.m.

**THE PIED PIPER**  
Tue. 6, 8.30 LA DENTELIERE

**KFIR**  
5th week  
Israeli film  
**SABABA**  
Saturday 7.30, 9.30  
Weekdays 4, 7, 9

**MITCHELL**  
3rd week  
The Brazilian prize-winning film  
at the Cannes Festival  
**PIXOTE — CALAMITY'S CHILDREN**  
Sat. 7.30, 9.30  
Weekdays 6.45, 9

**ORGIL**  
2nd week  
**BANZAI**  
Sat. 7.30, 9.30  
Weekdays 4, 7, 9

**ORION** Tel. 222914  
4th week  
Adventures of "Star Wars" and  
"The Empire Strikes Back" con-  
tinue in  
**RETURN OF THE JEDI**  
• MARK HAMILL  
• HARRISON FORD  
Sat. 7.15, 9.30  
Weekdays 4, 6.30, 9  
Weekdays at 10.30 a.m.  
ANNIE

## ORNA Tel. 224733

### FUN

An Israeli "Festival" of music and  
laughter  
Sat. 7.30, 9.30  
Weekdays 4, 7, 9

**SMALL AUDITORIUM**  
**BINYENI HA'UMA**  
9th week  
Sat. 8.30  
Weekdays 6.30, 9  
• MERYL STREEP  
Best actress

Academy Award  
1982  
Golden Globe  
Award  
1982

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## CHEN CINEMA CENTRE

### CHEN 1

12th week  
Tonight 10; Sat., and weekdays 6.30, 9.30

• MERYL STREEP  
Best Actress  
Academy Award  
1982  
Golden Globe  
Award  
1982

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James Bond 007  
**OCTOPUSSY**  
Saturday 7.10, 9.30  
Weekdays 3.45, 6.30, 9

**HAIRAH**  
**BOY TAKES GIRL**  
Sat. 7.30, 9.30  
Weekdays 4, 6, 8

**ISRAEL MUSEUM**  
Today 11 a.m., Sun. 11, 3.30  
**CHITTY CHITTY BANG BANG**  
Mon., Wed., Thur., 11, 3.30;  
Tue. 11 a.m.

**THE PIED PIPER**  
Tue. 6, 8.30 LA DENTELIERE

**KFIR**  
5th week  
Israeli film  
**SABABA**  
Saturday 7.30, 9.30  
Weekdays 4, 7, 9

**MITCHELL**  
3rd week  
The Brazilian prize-winning film  
at the Cannes Festival  
**PIXOTE — CALAMITY'S CHILDREN**  
Sat. 7.30, 9.30  
Weekdays 6.45, 9

## CHEN 5

### CANNERY ROW

2nd week  
• DEBRA WINGER  
• NICK NOBLE  
Tonight 9.30, 12.15  
Sat. and weekdays 7.05, 9.30

**DEKEL**  
3rd week  
**M\*A\*S\*H**  
Sat. and weekdays 7.15, 9.30

**DRIVE-IN**  
Tonight at 10  
Sat. and weekdays at 9.30  
**FLYING HIGH — THE SEQUEL**  
Sat. and weekdays at 7.15  
OLIVER TWIST  
Tonight and every night  
at 12.15  
SEX FILM

**ESTHER** Tel. 225610  
2nd week  
**BANZAI**  
Sat. 7.30, 9.30  
Weekdays 4.30, 7.15, 9.30

**GAT**  
25th week  
Weekdays 4.30, 7, 9.30  
**AN OFFICER AND A GENTLEMAN**  
It'll tell you where you belong  
• RICHARD GERE  
• DEBRA WINGER

**NEW CINEMA GAT**  
83 Ben Yehuda Rd., Tel. 244373  
2nd week  
7.30, 9.30  
• ISABELLE HUPPERT  
• GERARD DEPARDIEU  
"Finest French film in recent years"  
**LOULOU**  
English subtitles

**HOD**  
5th week  
Tonight 10  
Sat. 7.15, 9.30  
Weekdays 4.30, 7.15, 9.30  
World Premiere  
**PRIVATE MANUEVERS**

**LEVI**  
Dizengoff Center  
2nd week  
Tel. 288868  
**TIME BANDITS**  
Tonight 10; Sat. 7.15, 9.30  
Weekdays 1.30, 4.30, 7.15, 9.30

**LEV II**  
Dizengoff Center  
3rd week  
Tel. 288868  
**FINALS**  
Tonight 10; Sat. 7.15, 9.30  
Weekdays 1.30, 4.30, 7.15, 9.30

**LIMOR**  
4th week  
Tonight 10, 12  
Sat. 7.15, 9.30  
Weekdays 4.30, 7.15, 9.30  
An Israeli film  
**FUN**

**MAXIM**  
3rd week  
Sat. 7.15, 9.30  
Weekdays 4.30, 7.15, 9.30  
**LAGOON IN THE BLUE ISLANDS**  
MOGRABI  
14th week  
**TOOTSIE**  
Tonight 10  
Weekdays 4.30, 7, 9.30  
Sat. 7, 9.30  
Weekdays 11 a.m. ANNIE

**STUDIO** Tel. 295817  
**BLACK STALLION RETURNS**  
4.30, 7.15, 9.30

**HAIFA Cinemas**

**AMPHITHEATRE**  
2nd week  
**BANZAI**  
Sat. 7, 9.15  
Weekdays 4, 6.45, 9

**ATZMON**  
3rd week  
**RETURN OF THE JEDI**  
(Star Wars)  
Sat. 6.45, 9.15  
Weekdays 4, 6.30, 9

## ORLY

### BOY TAKES GIRL

5th week  
Sat. 6.30, 8.30  
Weekdays 4, 11, 6, 8

**PARIS**  
1941  
Dir. Steven Spielberg  
Today 10 a.m., 12, Sat. 7, 9  
Weekdays 10, 12, 3, 4, 9  
Tonight 10, 12  
**THE GRADUATE**

**PEER**  
5th week  
**KUNI LEMEL IN CAIRO**  
Sat. 7.15, 9.30  
Weekdays 4.30, 7.15, 9.30

**SHAHAF**  
**RETURN OF THE JEDI**  
(Star Wars)  
4th week  
Tonight 9.30, 12  
Sat. 11 a.m., 7.15, 9.45  
Weekdays 11, 4, 7, 9.30

**TCHETET**  
3rd week  
**FRANCES**  
Sat. and weekdays 6.30, 9.30

**TEL AVIV**  
5th week  
James Bond 007  
**OCTOPUSSY**  
Tonight 10, Sat. 7, 9.30  
Weekdays 6.45, 9.30

**TEL AVIV MUSEUM**  
4th week  
**YOL**  
Winners of "Golden Palm" Cannes, 1982  
Film by Yilmaz Gunay  
Sat. 6.30, 7.15  
Weekdays 4.30, 7.15, 9.30

**TZAVTA**  
30th Gabril, Tel. 250156  
12th week  
Tonight, Sat. and weekdays 10  
**THE FILM "EIGHTY THREE"**

**ZAFON**  
3rd week  
**PAULINE A LA PLAGE**  
English subtitles  
Tonight 10, weekdays 4.30, 7.15, 9.30

**BETH HATEPUTSOH JEWISH CINEMATHEQUE**  
Tue. 5; Thur. 8.30  
**THE VOW**  
Wed. 8  
PORTNOY'S COMPLAINT

**KEREN OR**  
12, 4, 8  
**HI-RIDERS**  
**HAIFA MUNICIPAL THEATRE**  
**PINK FLOYD IN POMPEI**  
Friday 2.30  
Weekdays 6.30

**ORDEA**  
FUN  
4.30, 7.15, 9.30

**MORIAH**  
3rd week  
**YOUNG DOCTORS IN LOVE**  
7, 9

**ORAH**  
10th and last week  
**TOOTSIE**  
• DUSTIN HOFFMAN  
• JESSICA LANGE  
Sat. 6.30, 9  
Weekdays 4, 6.30, 9

**ORION**  
**THE WILD ONES**  
6 nonstop performances  
Adults only

## AMIAH

### 12th week

• MERYL STREEP  
Best actress  
Academy Award  
1982  
Golden Globe  
Award  
1982

**EDEN**  
5th week  
**KUNI LEMEL IN CAIRO**  
Sat. 7.30, 9.30  
Weekdays 4, 7, 9

**EDISON**  
5th week  
James Bond 007  
**OCTOPUSSY**  
Saturday 7.10, 9.30  
Weekdays 3.45, 6.30, 9

**HAIRAH**  
**BOY TAKES GIRL**  
Sat. 7.30, 9.30  
Weekdays 4, 6, 8

**ISRAEL MUSEUM**  
Today 11 a.m., Sun. 11, 3.30  
**CHITTY CHITTY BANG BANG**  
Mon., Wed., Thur., 11, 3.30;  
Tue. 11 a.m.

**THE PIED PIPER**  
Tue. 6, 8.30 LA DENTELIERE

**KFIR**  
5th week  
Israeli film  
**SABABA**  
Saturday 7.30, 9.30  
Weekdays 4, 7, 9

**MITCHELL**  
3rd week  
The Brazilian prize-winning film  
at the Cannes Festival  
**PIXOTE — CALAMITY'S CHILDREN**  
Sat. 7.30, 9.30  
Weekdays 6.45, 9

**ORGIL**  
2nd week  
**BANZAI**  
Sat. 7.30, 9.30  
Weekdays 4, 7, 9

**ORION** Tel. 222914  
4th week  
Adventures of "Star Wars" and  
"The Empire Strikes Back" con-  
tinue in  
**RETURN OF THE JEDI**  
• MARK HAMILL  
• HARRISON FORD  
Sat. 7.15, 9.30  
Weekdays 4, 6.30, 9  
Weekdays at 10.30 a.m.  
ANNIE

**ORNA** Tel. 224733  
5th week  
**KUNI LEMEL IN CAIRO**  
Sat. 7.30, 9.30  
Weekdays 4, 7, 9

**EDEN**  
5th week  
**KUNI LEMEL IN CAIRO**  
Sat. 7.30, 9.30  
Weekdays 4, 7, 9

**EDISON**  
5th week  
James Bond 007  
**OCTOPUSSY**  
Saturday 7.10, 9.30  
Weekdays 3.45, 6.30, 9

**HAIRAH**  
**BOY TAKES GIRL**  
Sat. 7.30, 9.30  
Weekdays 4, 6, 8

**ISRAEL MUSEUM**  
Today 11 a.m., Sun. 11, 3.30  
**CHITTY CHITTY BANG BANG**  
Mon., Wed., Thur., 11, 3.30;  
Tue. 11 a.m.

**THE PIED PIPER**  
Tue. 6, 8.30 LA DENTELIERE

**KFIR**  
5th week  
Israeli film  
**SABABA**  
Saturday 7.30, 9.30  
Weekdays 4, 7, 9

**MITCHELL**  
3rd week  
The Brazilian prize-winning film  
at the Cannes Festival  
**PIXOTE — CALAMITY'S CHILDREN**  
Sat. 7.30, 9.30  
Weekdays 6.45, 9

**ORGIL**  
2nd week  
**BANZAI**  
Sat. 7.30, 9.30  
Weekdays 4, 7, 9

## PEER

### PINK FLOYD THE WALL

6th week  
Saturday 7, 9.15  
Weekdays 4, 6.45, 9

**RON**  
5th week  
Israeli film  
**SABABA**  
7, 9  
**BOY TAKES GIRL**  
3.30, 5.15

**SHAVIT**  
**KUNI LEMEL IN CAIRO**  
5, 7, 9

**ORLY**  
2nd week  
**AN OFFICER AND A GENTLEMAN**  
Sat. 6.30, 9  
Weekdays 6.30, 9  
Friday at 3.30  
Weekdays 11, 4

**THE SECRET OF NIMH**

## RAMAT GAN Cinemas

**ARMON**  
12th week  
7, 9.30  
**AN OFFICER AND A GENTLEMAN**  
4: HERBIE GOES BANANAS  
LILY  
Tonight at 10  
Sat. and weekdays 7.15, 9.30

**MAN, WOMAN AND CHILD**  
Sat. 6, weekdays 4  
**BOY TAKES GIRL**  
Sat. 5.30  
Weekdays 11, 5

**OASIS**  
Tonight 10; Sat. 7.15, 9.30  
Weekdays 4, 7.15, 9.30  
**THE MAN FROM SNOWY RIVER**

**ORDEA**  
FUN  
4.30, 7.15, 9.30

**MORIAH**  
3rd week  
**YOUNG DOCTORS IN LOVE**  
7, 9

**ORAH**  
10th and last week  
**TOOTSIE**  
• DUSTIN HOFFMAN  
• JESSICA LANGE  
Sat. 6.30, 9  
Weekdays 4, 6.30, 9

**ORION**  
**THE WILD ONES**  
6 nonstop performances  
Adults only

## RAMAT GAN

### RETURN OF THE JEDI

4th week  
("Star Wars")  
Sat. 7, 9.30  
Weekdays 4, 7, 9.30

## HERZLIYA Cinemas

**DAVID**  
4th week  
**KUNI LEMEL IN CAIRO**  
7.15, 9.15

**TIFERET**  
**FINALS**  
7.15, 9.15

## HOLON Cinemas

**MIGDAL**  
2nd week  
**SOPHIE'S CHOICE**  
6.30, 9.15  
Weekdays at 4.30  
K.T.

**SAVOY**  
5th week  
James Bond 007  
**OCTOPUSSY**  
Tonight 10, Sat. 7, 9.30  
Weekdays 7, 9.30

**BOY TAKES GIRL**  
Sat. 5.30  
Weekdays 11, 5

**Ramat Hasharon Cinemas**

**STAR**  
Tonight 9.40; Sat. and weekdays  
Diamonds Are Forever  
Tonight 11.40; Sat. and weekdays  
Missing  
Sat. 1.30; Tue. 9.30; Bye Bye Brazil  
Sat. 11 a.m.; Sun.-Thur. 4.30  
Capt. Grant's Children

**AN OFFICER AND A GENTLEMAN** — A street urchin with strong character proves he can endure all the hardships of the course for navy pilots and becomes an officer. Traditional melodrama, well made and well-acted.

**OLIVER** — 1968 musical by Lionel Bart based on Charles Dickens' novel Oliver Twist. Directed by Carol Reed and starring Ron Moody, Oliver Reed, Georgie Brown and Harry Secombe.

**PAULINE A LA PLAGE** — Immensely enjoyable French New Wave film by Eric Rohmer, about a teenage girl and a relative who spend time in the family villa in a small seaside resort in Normandy. The story appears to be a rumormongering, but Rohmer is perceptive about some basic human behavioral patterns. Excellent filmwork and dialogue.

**PIXOTE** — An uncompromising, harsh

**TOOTSIE** — Michael Dorsey (Dustin Hoffman) puts on a woman's dress, a wig and a pair of high-heeled shoes — and succeeds in getting the part of a middle-aged female hospital administrator in TV soap. A most enjoyable comedy — possibly the best thing that ever happened to director Sydney Pollack.



# Veteran's analysis

BRIDGE / Hanan Sher

ROBERT WOODWORTH has been playing bridge for a lot of years. He probably did and made his first slam long before most of today's stars of the game were walking. And although Woodworth was never interested in stardom, he does have the honour of being one of the American Contract Bridge League's first couple of hundred Life Masters.

He achieved that honour when bridge in the U.S. was not the big-time business it is today. (Just to give you an idea, the ACBL now lists more than 35,000 Life Masters in its tournament-playing Valhalla). Woodworth is now the bridge columnist of *The St. Petersburg Times*, writing a local column in a day when the bridge-writing business in the U.S. — as everything else — is dominated by the chains, in bridge's case such syndicated writers as Charles Goren and Omar Sharif, and Alan Tursent of *The New York Times*.

In one of his recent columns, Woodworth took his readers through his own mental processes in

describing this deal that he played in a team event. It is a good example of how some simple counting can pay off for an experienced player.

North	East
♠ Q 7 6 5 3	♠ K 4
♥ A K 5 4 3	♥ —
♦ Q 7	♦ K 10 8
♣ 2	♣ K J 9 8 7 6 5 3
West	South
♠ A J 10 8 7 6 2	♠ 9
♥ —	♥ A J 9 6 5 4 3 2
♦ Q	♦ A 10 4
♣ —	♣ —

The bidding, with North-South vulnerable:

South	West	North	East
Pass	Pass	1	4

EIGHT-CARD suits are not a commonplace occurrence, and Woodworth, the dealer, decided that any auction he launched would



could eliminate the spade loser — and perhaps a club as well — by discarding on a high heart, so he led the queen of hearts, intending to enter dummy at the next trick by ruffing a club. But to Woodworth's surprise (he used the word "shock"), East ruffed the heart queen with the eight of diamonds. Now back came a spade to West's ace, followed by the jack of spades, ducked in dummy.

When East put up the spade king, Woodworth ruffed and paused for another momentary reflection. West was marked with seven hearts, and the "unnecessary play" of the spade king probably meant East had a doubleton and West therefore had five spades. He'd already shown up with the club queen, which accounted for all 13 of his cards and made it certain that East still held the king-ten of trumps.

Now it was all double-dummy. Woodworth merely ruffed a club in dummy and led the king of hearts, trapping East. If he ruffed, Woodworth would overruff, trump the remaining club and claim. If he did not ruff, Woodworth would discard the remaining club on the high heart and take the marked finesse.

It is really not a very complicated hand. But it shows the kind of solid bridge which Robert Woodworth has displayed in his more than 30 years of playing the game.

likely get out of control. So he passed, a sound decision that I'm not sure many players would make. North opened with one spade, and East interjected a four-club preempt. Now it was Woodworth's turn. Fearful that his partner would never be able to envision his hand after an initial pass, Woodworth was trapped. He got out of it by bidding five diamonds.

The queen of clubs was led to South's ace, and Woodworth paused to take stock. He had a spade loser and a couple of possible losers in clubs. And then there was the matter of a diamond loser, entirely possible since he was missing the king-ten-eight in a hand which was probably distributional all the way around the table.

Woodworth thought that he

TOURISTS are forever asking me, "Where's the best place to eat in Jerusalem?" And I'm forever telling them, "Mrs. Companion's, and sorry, it's booked solid through the end of the season or until the Messiah arrives, whichever comes first."

"I see," the tourists mutter, crestfallen. "Well, then, where's the best place in the city to get, like, you know, a nice authentic Middle-Eastern-type meal?"

"Ah," I reply, crestfallen, "that's something else. I can't swear it's the best Arab restaurant in the capital, but I don't think you can go wrong at the Philadelphia."

Aside from being the only restaurant I know of that's named after a cream cheese, the Philadelphia is certainly not unique, but we've always found its food good and prices reasonable. Still, it's wise to test one's long-held opinions from time to time, and as we hadn't been to the eatery of brotherly love in about a year or so, we decided to check if it was still up to snuff.

The Philadelphia is located at 9 Al-Zahara Street in East Jerusalem, opposite the Al-Kuds Cinema. We descended the steps and entered the restaurant to find it packed and humming with the sea-roar of happy feasting. The Philly as usual was fairly jammed with Jews, Arabs and — gasp! — tourists, including a party of 20 pastel-polystyrene pilgrims carousing away under the wily gaze of their tour guide. That's one of the reasons I so much like dining at Mrs. Companion's.

Since we always feel it's gauche to make reservations (it's so embarrassing to be greeted with bouquets and popping flashbulbs), we were compelled to stand for a few minutes pawing the stall. But a table was ready shortly and, even better, by the time our waiter arrived, the tour guide was leading his 20 lumps off to their next experience of a lifetime.

WITH THINGS quieting down we could concentrate on the business at hand. The Philadelphia's menu is neither extensive nor markedly different from that of many competing restaurants in East Jerusalem. Feeling obliged to search out something unusual, my eye fell on the sheep's testicles. Undaunted reporter that I am, I said with false enthusiasm that I'd try that, only to be informed quite firmly by the madcap that if I ordered sheep's testicles she would change tables and dine at the other side of the restaurant.

I was taken aback by this response, but did not dally to speculate on the reasons for it. Frankly, I was grateful to be taken off the hook so easily. I really harbored no desire to eat a sheep's scrotum. In addition to sounding singularly unappetizing, it seemed a gratuitous indignity to heap on the sheep. I also didn't like the idea that some poor creature would be singing soprano the rest of his life just so I could satisfy a morbid sense of journalistic curiosity.

"Well, all right," I grumbled with silent thanks. "Anyway, I guess I've got to leave something for Haim Shapiro to do when he comes back from leave." I therefore settled on the roast lamb, and the kid herself chose the mixed grill.

We began, however, with the main course, which at the Philadelphia consisted of no fewer than 17 dishes of salads, certainly an adequate outpouring for two diners. The pitot were hot and fresh, and we immediately fell to *khopping* up all the goodies.

M.C. and I share a particular passion for tehina with parsley, and I'm

## Soprano sheep



MATTERS OF TASTE  
Matthew Nesvisky

afraid we made a bit of a spectacle of ourselves fighting over that dish. The hummus was also very good, as were the chopped veggies in tehina, the Turkish salad, the sliced hot peppers and the cabbage in vinaigrette. Soon we were stacking up empty saucers faster than Scott and Zelda at the Café Dome.

MOST GOURMETS naturally agree that unless the meze includes meat-stuffed vegetables or other heavily cooked items, which our meze did not, then the course should be accompanied by a white or a rose. For this reason I selected a *demi-sec* Seven-Up, Gaza 1983. Some surely would argue for the Schweppes Limonada, or perhaps even the Kinley Limon, say a Bnei Brak '82 or '83, which are indeed more mirthful on the palate. I felt, however, that the abundance and the variety of the salads justified the quixotic, Andy Warholian gaiety of the Gaza import. Mrs. Companion demurely opted for a crystal-bright Schweppes Soda, Rehovot '83, and pronounced it crisp without being impudent (I found it strangely lacking in nose).

For the meat, of course, I switched to a hearty red, and was glad to note that the waiter was knowledgeable enough to change glasses without being reminded. I ascertained, however, the proffered Schweppes-Cola, even if the lemon's already inside, and opted for a more traditional Coca-Cola. Bnei Brak '83. This estate blend, renowned for its heady bouquet and bold, even imperialistic flavour, is always a dependable choice, as I reconfirmed by rolling the first sip around on my tongue. The ruby nectar provided the anticipated tickle on the glottis, so I gave the waiter the old supercilious nod and he poured away: one must remember, of course, not to allow this somewhat fickle product to breathe too long in the open can.

Mrs. Companion, I am ashamed to report, had me blushing to the roots when she informed our waiter that she would remain through the meat course with the Schweppes Soda '83. Stung by her ignoring everything I've tried to teach her, it was my turn to threaten to move to another table.

THE ARRIVAL of the sizzling main course, however, kept me in my seat. My roast lamb was a nicely turned-out section of ribs, neither overly crisp nor redolent of ovine lubricity. The lamb was happily snoozing (counting, I suppose, leaping people) on a downy bed of rice. M.C.'s mixed grill included kebab, shushlik and a lamb chop, also over

## This Week in Israel-The Leading JERUSALEM RESTAURANTS

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THE SAN FRANCISCO Ballet is reputed to be the best in the U.S. outside New York. Now Israelis can see what it takes to achieve that status. Besides being a beautiful company — every one of the dancers is attractive in build — all the members are alive to what they are doing, and this rare quality engenders life in the audience.

If there was any guffing at all in the opening performance at the Tel Aviv Muni Auditorium on July 25, it was in the choreography, mainly in the first and last of the five works. But there was the pleasure of having a real orchestra (conducted by Denis de Coteau) and, when needed, a pianist whose name was not given but who was apparently, the conductor.

This more than compensated for an initial heaviness in *Badinage* (music: Stravinsky) which, despite many leaps and much travel, never really lived up to its name. In this soft-shoe work choreographed by John McFall, arm movements too often seemed unrelated to the agile, charming footwork. Though the costumes of the girls had a fetching Indian flavour in bandeaux and string skirts, the trousered boys looked as if they were wearing diapers.

The enchantment really began to work with *Airs de Ballet*, choreographed by Lew Christensen (music: Andre Gretry). At times the

## Memorable

DANCE/Dora Sowden

costumes (by Robert O'Hearn) and even the choreography echoed Bournonville (Flower Festival at Genzano?) but the five dancers made the work their own. Particularly notable were Evelyn Cisneros and Alexander Topciy (his cabrioles and her spins), producing the first wave of the excitement expected from the Israeli debut of such an important company.

The tension mounted with Tracy-Kai Maier and Jim Sohm in the love duet from *The Tempest* (Choreography: Michael Smuin; music: Paul Seiko Chihara, where the dancers displayed a polished and impeccable style.

Yet the finest moments went even beyond these. Michael Smuin's *Stravinsky Piano Pieces* gave more than a nod to Balanchine, beginning with a dancer standing near the piano and going through her paces from *plie* onwards. Then followed some ingeniously conceived solos, trios, duets, quartets, and a larger ensemble, all splendidly performed.

After miscellaneous highlights like *Napolianna* (Jonathan Miller)

and *Tango* (Atilla Ficzere, Anita Pacinotti, John McFall and Carmela Zegarelli), the peak came in *Serenade*, in which six men carved incredible figures in the air with a woman. At one point she moved over them as they rolled over the stage like a tank on its track belt.

The audience were also very appreciative of *Ragtime* (Evelyn Cisneros, Kirk Peterson) and it was indeed good to see top dance back in "straight" performance. Not a little of the enjoyment lay in the way dancers peeled off and joined the pianist in duets.

In Lew Christensen's *Variations de Ballet* (music: Glazunov) the costumes (by Sandra Woodall) looked like something from *Coppelia* and the choreography — as much as I saw of it — was too bland. Yet, in all, this was a memorable visit, one which every dance lover should hail.

WHOSE BLUNDER was it to bring two major companies to Israel simultaneously? True, the San Francisco Ballet and the Alvin Ailey

Dance Theatre have not appeared in the same towns on the same nights, but the dates set have created time and money problems for many dance lovers. True again, such crowding has been a feature of Israel Festivals — but might that not be one reason why some festivals have been skipped (as is the case this year)? Impresarios should bear in mind that, however enthusiastic Israelis are for close encounters with the best in dance, this is a small country with a limited purse.

This season has been what the French call "an embarrassment of riches." The plenitude has affected even this column, and the review of the Alvin Ailey performance will have to wait until next week.

THE AMERICAN Embassy held a press conference in Tel Aviv on July 21, where Robert Gladstein, assistant director of the San Francisco Ballet, had a "conversation" with New York dance personality Anne Wilson (originator of the Dance Library in Israel). Their subject was the Christensens, the famous family associated with the development of the company.

Gladstein reported that Lew Christensen, director (with Michael Smuin) had had to return home from Italy where the company had been appearing before coming here, because of ill health. Videos of two

Gladstein ballets were screened. One, called *Palms*, showed wonderful sense of space, a flair for exploiting the energy of the company and an eye for striking design. The films belong to the Dance Library of Israel (part of Tel Aviv's Central Library for Music and Dance).

TO ROUND OFF the Summer Dance Courses — the 21st of the series — the Jerusalem Rubin Academy for Music and Dance held a special session (July 20) to demonstrate what some of the guest teachers had achieved in their weeks of intensive work.

MOST STRIKING were the contributions of David Henshaw, head of the Middlesex (London) Polytechnic Dance Department and internationally known choreographer Anna Sokolow.

Henshaw gave his class a *Rumba* written in Labanotation (a system of recording dance) and they had structured the performance entirely from the diagrams.

Sokolow held an "open rehearsal" of excerpts of a work she has set to Arnold Schoenberg's *Verklärte Nacht* (Transfigured Night). Seventeen dancers conveyed the sad darkness of night and the marvel of its beauty. The work will be staged in New York by a professional company.

## Turkish delight



CINEMA / Dan Fainaru

IN THE NORMAL course of things, saying that a picture is Turkish would be considered an insult. After all, there has been a long line of melodramatic Turkish films, tear-jerkers it's hard to defend. In spite of all this, when I call *Yol* first of all a Turkish film, I intend a compliment, probably the highest that could be paid this kind of film.

For *Yol* is rooted in the Turkish soil and soul. It is a film about the country and the people: it isn't a condescending travelogue of the kind Europeans or Americans have attempted so often in the past. Nor does it smack of Third World self-promotion.

It is rather a mature and passionate statement, which does not try to paint reality any rosier than it is; as a matter of fact it is shown to be quite grim. But it does deal in human beings even though they may be primitive or live according to conventions the West no longer understands. It deals with the feelings, anxieties and commitments which provide the basis of their lives. However absurd their conventions, *Yol* makes us grasp them, and sympathize with them. This may be the film's principal virtue.

One could easily find fault with its construction. It has five different plots unfolding at the same time, three of them central, the other two secondary. It has a myriad of characters who aren't always treated in depth and over-extends itself. But the images in this film are so compelling, and its situations so well-devised, that the audience is immersed in whatever is going on, and disregards the incidental failings.

THE PLOT is simple enough. Five jailed men are given a week's furlough; each sets out on a long trip home, and each trip will end dramatically. One has to find his wife, who in his absence has become a whore and damaged his good name. He finds her in the mountains, chained up there by her father, who has been waiting for the

offended husband, and he takes her back on an unforgettable trip along a desolate, snowy mountain-slope. The second attempts to retrieve his wife from her family, which has ostracized him, for he has been accused of leaving his brother-in-law for the police to pick up, and saving his own skin.

The third prisoner returns to the family hutments near the Syrian border, where he will have to take up arms and continue endless struggle against the Turkish army, which will continue for as long as there are young Kurds who can aim a rifle.

The last two prisoners are only lightly sketched in. One of them visits his family, meets his fiancée, resents the chaperones who follow them, but proves himself as much a bigot as those who sent them.

As for the fifth prisoner, he never arrives, for he loses his transit papers, is held by the police, and sent back to jail.

The last two prisoners are there more for the sake of comic relief and an over-easy symbolism (narrow-minded bigotry in one case, unprotected innocence in the other). The real impact is in the three other episodes, where deep compassion is exhibited for everyone. It's hard for the filmmaker to identify just with one character, for he's made to understand the plight of everyone, and to accept the reasons for their actions, however poor they may be.

HOW OFTEN does it happen nowadays that an audience finds itself siding with a cuckolded husband and with his unlucky wife at the same time, or that a coward who left his fellow criminal in the lurch is likeable, yet the family that seeks its revenge is as acceptable as he?

gone into overmuch, but it's clear that a people wants out, another people thinks this unreasonable, and sends in the army to kill off opponents. But no judgement is attempted. The facts are there, the reasons are sunk deep in history.

How is such a regime possible? Again, the movie doesn't deal directly with this issue. However, if the filmmaker were to conclude that embracing old ways may help to bring about this contemporary situation, he might be right. This is certainly what the movie tries to imply, but it allows you to reach this conclusion yourself.

In other words, unlike the environment from which it springs, *Yol* is surprisingly sophisticated. There is no partisan attempt here to present you with only one side of the picture, no easy identification with one hero versus the villains. As a matter of fact, the soldiers here are unusually nice and helpful, when they can afford to be.

IT IS amazing that a Turkish film has managed to do all this, while a Western hit, such as *Midnight Express*, which arguably began with good intentions, turned into a grotesque caricature of Turkey, which was depicted as a nation of degenerates, stool pigeons, sadists, sneaks, thieves and liars. The best Turks, according to this film, were merely mad.

*Yol* won the Golden Palm in Cannes, last year, and was praised to hell heaven everywhere. But it's still to be determined who is the real father. Officially, he's Yilmaz Guney.

Guney, who's certainly the most respected and well-known Turkish film-maker, wrote the script while in jail, sent it to his former assistant, Serif Goren, and later edited what resulted, when he escaped from jail, and reached Switzerland. This isn't the first time Guney made a film in this way. He won international recognition for an earlier effort, *The Herd*, also scripted in prison, and in this case, directed by another colleague, Zeki Okten.

It is well known that Guney enjoyed special conditions most of his time behind bars (as documented by Juan Borsten, who wrote about it some 18 months ago). But even if one accepts that he was allowed out of prison for many short spells, and could see the rushes and make suggestions, he certainly was not there, behind the camera, to choose the angle, coach the actors, establish the inner rhythm of a sequence. Everything was meticulously set down on paper, Guney maintains. But until now no one has invented a system of notation for cinema which will accurately convey intentions, in the manner, say, a composer writes his music.

So a considerable part of the credit should go to Goren, because he managed to elicit from his actors some incredible performances, and catch expressions on their faces that all the instructions in the world couldn't specify, and certainly not by remote control. He deserves credit also for the unusual atmosphere he establishes with his camera, in the desert mountain sequence, or in the Kurdish village where few words are spoken, and everything is in the way people look at each other, and react to sight and sound.

ALL THIS may be semantics. Whether Guney or Goren or, what seems more likely, some combination of the two of them, achieved this, the result is astounding. It's an unusual experience no true film buff would want to miss.

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this week at the israel museum jerusalem

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Tuesday, August 2; Friday, August 6 at 11.00  
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### CHILDREN'S SHOWS

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Tues., Aug. 2 at 11.15 & 15.30; Wed., Aug. 3 at 11.15 (for ages 5-10)  
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Tuesday, August 2 at 18.00 & 20.30  
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Mon. at 7 pm: Days of Heaven  
9.30 pm: Johnny Gullah with Joan Crawford  
Tues. at 4 pm: Superman  
7 pm: It's a Mad Mad Mad World with Spencer Tracy  
9.30 pm: Halloween  
Wed. at 7 pm: The Man Who Shot Liberty Bells  
9.30 pm: Die Schwauchter der Veronika Voss Fassbinder  
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THIS WEEK IN ISRAEL  
THE LEADING TOURIST MAGAZINE  
IN ISRAEL

THE WHOLE country, I am well aware, has been on tenterhooks to find out, what I thought about Greek television and how it compared to ours. I am sorry to disappoint everyone, but I must admit that, for once, I have no opinion to voice on a subject. The sad truth is that the little television I did see in Corfu was all Greek to me.

One night, around midnight, I sneaked into a Greek neighbour's kitchen, where everyone was watching TV, and was delighted to see that the show was *Topkapi*, that thriller about the theft of a diamond in Istanbul.

Then I remembered that it featured Peter Ustinov and Melina Mercouri, now Greece's Minister of Culture. Both of them have said such nasty things about Israel that, while I am prepared to watch them with pleasure in Israel, I felt that in an alien land, it was my duty to uphold the honour of the flag by boycotting their film in high disdain. I trust that the Greeks noted my patriotic gesture and were appropriately dismayed.

In this terrible state of TV starvation, I had to resort, like many hundreds of English tourists in the part of Corfu where I was staying, to watching video shows late at night at the Red Lion pub. Reception was very poor, people kept standing in front of the screen, and the films were not very good — the best was Rocky III — but the draught beer was excellent.

Against this background of deprivation I began to feel like ET about going ho-o-o-o-me. Readers can imagine with what relief I returned to the miracle of Israel TV, which, barring strikes, cuts, electricity breakdowns and a tendency to show films in French, can always be relied on to provide us with news, instruction and entertainment in Hebrew and English.

A COUPLE of nights after my return I saw the most extraordinary news item of my career: we were allowed to attend a session of the Israeli cabinet.

I am prepared to go out on a limb and assert that nowhere else in the world has any other television station ever given its viewers intimate glimpses of ministers in conclave. At London's 10 Downing Street and in the White House the door is banged firmly shut before a session begins.

I suspect that these unique shots were inspired by the public relations counsellors of the Likud. Likud leaders must be perturbed about the rumours circulated by a vicious opposition that the prime minister — may he live to be 120, in perfect health — was dead or moribund or non compos mentis or something, these allegations being based on his lack of interest in the affairs of his country.

Even I am worried about his apathy. I remember the story we used to tell about the two Irishmen, in the pre-Belfast days when Irish belligerence was a joke and not a tragedy.

Pat and Mike are waiting behind the hedge at five o'clock to shoot the landlord, who invariably rides past that point at that hour. Five o'clock comes, 5.15, 5.30 — no landlord. Pat turns to Mike and says, "I hope nothing's happened to the poor gentleman." I feel like that about the premier.

Worried about the rumours, the Likud leaders must have sought the counsel of the public relations experts, who stage-managed the last elections so brilliantly. These geniuses must have come up with the bright idea of showing the na-

## In camera



TELEREVIEW/Philip Gillon

tion its Mr. Begin, not only very much alive, but actually at the helm of the ship of state.

And what better way to achieve this objective than by exhibiting him in the process of running a government meeting?

If this was the intention of the remarkable journey into the centre of the cabinet on which we were privileged to be taken, the outcome, I fear, was a woeful failure.

FIRST of all, every TV viewer knows that nothing is as easy as impersonating someone on the screen. Remember *Mission Impossible*, and those moulded plastic masks that turned the heroes into other people? Even without such elaborate devices, it is possible to pull off made-up fakes as the real thing.

How do we know that the man we saw at the meeting wasn't Tuvia Tzafir, whom we have heard so often imitating Begin with such uncanny accuracy?

Secondly, even if we assume it was really Begin we were seeing, he certainly did not radiate self-confidence, glowing health or iron control of his team. On the contrary, he looked, old, haggard, careworn and indifferent to what was going on around him. When Interior Minister Yosef Burg congratulated him on his 70th birthday, he hung his head, as if ashamed. He did not react at all when Arik Shרון bailed Defence Minister Moshe Arens.

Quite apart from whether these shots succeeded in selling us the prime minister, the insights we were given into how the government works were horrifying.

My conception of a national cabinet in action is of a handful of wise leaders meeting in conclave to make crisp decisions on the business of the nation. I realize that these decisions need not be made by so small a body as Golda's famous kitchen cabinet, but I had no idea that the present body is so enormous. It looked more like a kibbutz general meeting or at least a mini-Knesset. It was like seeing the birth of democracy in ancient Athens.

Who on earth were all those people? What were they doing there? Are they all entitled to talk about every issue that arises? Who is paying them to be there?

THESE television shots provided me with a solution to one of the mysteries that baffled the Kahan Commission: Why major decisions were made by a single minister, without reference to the whole cabinet. A government meeting of such a vast size as we saw can only be a talking-shop; executive action must be decided on by anybody with power. And so large and clumsy a vessel must inevitably

spring leaks.

Prior to this, we had only been shown pictures of cabinet ministers driving up to the Prime Minister's Office and getting out of their cars in great style. As they smiled at the cameras, they radiated strength and wisdom. Later we saw them coming out of the door and offering inscrutable "no comment" answers to journalists. Such shots were very convincing.

This seems to be the way governments are presented in most countries — cabinet ministers arriving by car at the seat of government. In rich countries like Jordan, of course, we generally see them coming by plane.

Far be it from me to dictate to the Likud's public relations experts, but I doubt whether their gimmick was a success.

THE AGUDA-Natorei Karta law outlawing archeology, put through by so brilliant a maneuver on Monday night, should be welcomed by all agnostics and people who are sceptical about whether every single word in the Bible is literally true. Such cynics run the danger that some day the archeologists will produce scientific proof of things in the Bible at which they scoffed.

If archeology is made illegal, this danger falls away, and one's attitude to the past of the Jewish people will remain solely a matter of opinion and of who can shout and demonstrate the loudest. It need bear no relation to reality.

This review seems obsessed with political issues — perhaps a result of my being deprived of them for some time. The effect of my obsession has been to leave me little space to congratulate Israel Television on several good films screened in the days since my return.

There was the brilliant short Israeli film on Monday night, *Chance Meeting*, about a soldier who gives a lift on his way home from the desert to a beautiful girl, who turns out to be a ghost. Rina Sternfeld's script was very original and eerie; the direction was subtle and not overstated. The two young actors, Yehuda Elhoim and Dafna Schneiderman, were very good indeed.

The only thing wrong was that such a film should not be proffered apologetically at 23.05, when most potential viewers are either in their beds or asleep in their armchairs.

Friday night's *Tenhouse of the Angels* was lovely, with Marlon Brando having a ball as an Okinawan: my heart bled for my Orthodox friend, who complains that all the light films are shown on Fridays when he cannot see them. Instead he got, on Saturday night, a grim thriller with several murders in it, *Good Salary Prospect* — Free Cof-  
fin.

## Drawn-out joke



THEATRE / Uri Rapp

THE MACABRE has always been a special aesthetic preserve, with artists in different fields confronting the frightfulness of death and dismemberment. The terror, however, needs to be offset by aesthetic distance; and one of the ways of doing this has been the use of black humour.

The *dance macabre*, originally a dance of the dead rising from their graves to horrify the living, has become a dance of the living on the graves of the dead.

Different nations deal with the subject in different ways. Without wishing to generalize too much, my impression is that in the hands of the Germans, death usually becomes sinister and menacing; the French portray it as uncanny and malicious; the English as absurd and sarcastic. Of course, they all occasionally take leaves out of each other's books.

The appeal of the macabre joke derives from a basically immoral switch: a complete indifference to the death, and sometimes suffering, of the victims, and a sneaking sympathy with the "heroes" who manipulate death for their own purposes. Since identifying with only one part of the *dramatis personae* is also an ingredient of melodrama, the 19th century lent itself to frivolous treatment of the macabre.

The immorality was put right at the end by finishing off the culprits — but any sense of tragedy was eliminated by the immunization of the spectator to death induced during the performance.

Real works of art in this genre are rare: *Arsenic and Old Lace* is one of them. Meant mainly for vulgar entertainment, the genre occasionally achieved a high level of technical competence in the penny dreadful and the music-hall.

ONE EXAMPLE, *Sweeney Todd* (present subtitle: *The Demon Barber*)

essence a drawn-out joke. It seems to me that the staccato tempo of many of the songs could profitably have been used in accelerating the whole story, speeding up the long love scenes which do not really contribute to the action and are too sentimental for this kind of musical. This seems to be a predilection of Broadway: *West Side Story's* "Maria" is an example.

The grandeur and sordidness of the 19th century is well drawn in the setting (Roger Glossop), notably the cosy petit bourgeois parlour in the midst of (then) sinister Fleet Street. Costumes from another age are always interesting; in this show they could have been a bit more colourful.

There are 10 actors, 11 chorus members, almost 20 musicians and 26 songs (two of them repeats). Albert Cohen, in the title role, has a good sense of comic timing, and his throat-cutting routine, accompanied by nostalgic singing, is superb. But he takes himself too seriously — this may be a fault in the direction — for this kind of show, in which the social significance has again become unimportant. He could have been more caustic, more abrasive, and funnier.

Tiki Dayan as the Cockney Mrs. Lovett plays a man-hunting widow, kindly towards people she knows and utterly indifferent to the fate of strangers. Greedy and vulgar, she cherishes the sugary dream of a quiet life by the sea (a beautiful song, beautifully delivered) in the midst of continuous slaughter. Dayan hits this part on the head like the proverbial nail: her vulgarity is delectable. Carol Marcovici as the corrupt judge, Michael Kahane as the equally corrupt beadle, and Gabi Sadeh as the young lover are very good singers, as their parts demand, but less skilled actors; Sandra Sadeh is exactly right in the supporting role of a mad beggar-woman.

A perfect match between good singing and good acting is found in Reuven Shaffer, who plays Pirelli, a fake Italian barber. Tamar Eshel-Koman gives a good portrayal of the servant boy Tobias, but turns too sentimental in the second part. The song "Not While I'm Around" should be delivered with more bravado and irony.

THE IMPORTANT thing, of course, is the music. My impression is that Stephen Sondheim has changed his style and treated this as a musical experiment, superimposing a presumably "modernistic" style, a compound of non-harmonic music and rock, upon grand opera, music hall, Gilbert and Sullivan and Kurt Weill. The sentimental, operatic songs should have been treated more as a parody.

The orchestra, ably conducted by Misha Blecharovitz (arrangements by Poldi Schatzmann), play the most impressive part in this show, as should be in a musical. The song "God, That's Good," sung by the customers' ensemble, together with Todd, Lovett, Tobias and the Beggar-Woman in a tavern-like addition to Mrs. Lovett's Pies Shop, is especially impressive: our appreciation of the music and choreography of this hymn to Lovett's mince-meat pie is enhanced by our knowledge of why the pies are so tasty.

In all, the Cameri acquires itself well of a very difficult task. Despite its length, *Sweeney Todd* is especially good summer fare. So, lean back and delight in death — others, of course — with a clear conscience. In any case, it all happened long ago and far away.

AND A BIG show it is, lasting three hours — a bit too long for what is in

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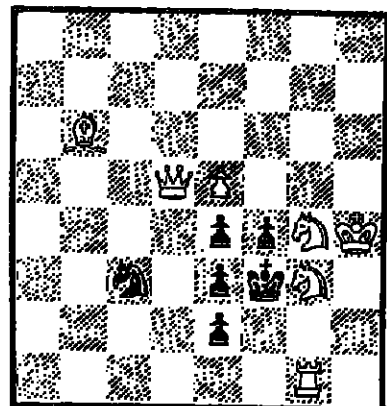
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## CHESS

### Eliahu Shahaf

Problem No. 3131  
A. GUREVITCH, Tel Aviv  
First Comm. Shahmat, 1972



White mates in two (7-6)  
SOLUTIONS. Problem No. 3129 (Shinkman). a) 1.Kh1 Be1 2.deN Ne2 3.Ng2 Ng3; b) 1.d1B Bf2 2.Bg4 Ne2 3.Kh3 Nf4x.

**RUMANIAN WINS**  
**HOLON INTERNATIONAL**  
DAN BARBULESCU of Rumania won the Holon Junior International tournament, with 7½ points out of 9 games. He was unbeaten. Runner-up was Denmark's Adam Shandorf with 7 points, also unbeaten. Tied for third were Ronen Lev, Ofer

Bruck (both Israel), and F. Ludvigsen (Norway) with 6 points each. Israel Junior Champion Moshe Feinrik, Dennis Yangel of the U.S., Benoit Marchand of Belgium and Killian Haynes of Ireland were next with 5½ points each. Stewart Quinquest of England, 1981 world under-16 champion, finished 10th with 5 points.

The under 14 Israel championship was won jointly by Ami Gal of Petach Tikva and Yoni Shemer of Tel Aviv with a 7½-9 score. The championship was held simultaneously with the international event, in which the following game was considered the best played.

**A. SHANDORF** M. FEINRIK  
1.Nf3 g6 2.d4 Bg7 3.e4 d6 4.c3 Nf6 5.Bd3 0-0 6.O-O Nc6 7.b4 Bg4 8.b5 Nb8 9.Nbd2 e5 10.h3 Bf3 11.Nf3 Nhd7 12.a4 d5 13.Ne5 Ne5 14.de5 Ne4 15.f4 Ne3 16.Qe1 d4 17.f5! Re8 18.e6! f6 19.fg6 e5 20.Qg3 h6 21.Rf7 e4 22.Qf4 Re7 23.f4 Rf7 24.Qf7 Kf8 25.Bh6 Qf8 26.Bg7 Qg7 27.Qf5 Ne2 28.Kh2! Black resigns.

**LINHAM OPEN**  
**THE TRADITIONAL** Linham Open, held in Malmo, drew 160 players, including 11 IMs and Woman GM Elisabeth Polihronide of Rumania. Among the IMs was Swedish veteran IM Erik Lundin,

going on 79, but still a dangerous player. IMs Nils-Gustaf Renman and Janos Tompa joined FM Thomas Ernst in a tie for first with 6-1 scores. Polihronide was in a group at 5-2 that included IMs Wedberg, LA Schneider and A. Ornstein.

**WEDBERG** BERNARD  
1.e4 c5 2.Nf3 d6 3.d4 c4 4.Nd4 Nf6 5.Nc3 a6 6.Bg5 e6 7.f4 Be7 8.Qf3 h6 9.Bh4 Qc7 10.O-O Nbd7 11.Be2 Rb8 12.Qg3 0-0 13.Rh1 Nb6 14.Kh1 Bd7 15.Qe1 Na4 16.Na4 Be4 17.Bd3 Bc6 18.g4 Ng4 19.Rg1 Nf6 20.e5! de5 21.f6! Nd5 22.Qg3 g5 23.Bg5! Bg5 24.Qg5! Black resigns.

**LUX TIME CUP**  
**R. KEENE** O. JAKOBSEN  
1.d4 Nf6 2.c4 g6 3.Nc3 Bg7 4.e4 0-0 5.f3 d6 6.Bg5 e5 7.d5 e6 8.Qd2 e5 9.c5 Re8 10.Nge2 Qa5 11.Ng3 d6 12.Be2 h5 13.O-O Nbd7 14.a4 b4 15.Nd1 c4! 16.Kh1 Nb6 17.Be3 Nf7 18.Bd4 Nc5? 19.Bg7 Kg7 20.Qg5! Kg8 21.Ne3 c3 22.b6c3 b3 23.Nh5 Nbd7 24.Ng4 Qd8 25.Nh6 Kf8 26.h4! Rb8 27.Ne8 Qe8 28.Qd2 Qe7 29.Qd4 f6 30.Ne3 Kg8 31.Rf1 Ne5 32.f4 Nf7 33.Bf3 f5 34.e5! Qh4 35.Kg1 b2 36.Ra2 Nb3 37.Qg7 Nd2 38.Qb8 Qg3 39.Qe8 Kg7 40.Ra2! Nf1 41.Kf1! Black resigns.

**PANNO TAKES ARGENTINE**  
**GRAND PRIZ LEAD**  
GM OSCAR PANNO won the first tournament of the Argentine Grand

Prix, sponsored by the Banco Ciudad de Buenos Aires with an 8-1 score. His only loss was to young Gustavo Mahia, when he blundered his Queen away in a winning position. The tournament was, as usual, a nine-round Swiss, which attracted 218 players.

**PANNO** BORGHI  
1.Nf3 Nf6 2.c4 g6 3.Nc3 Bg7 4.d4 0-0 5.e4 d6 6.Be3 c6 7.h3 Nbd7 8.Nd2 e5 9.d5 Ne8 10.g4 f5! 11.gf5 g5 12.e5 Nd6 13.Bd3 b5! 14.d6 b6 15.Ne4! Kh8 16.Rg1 Qe7 17.Be2 e4 18.Bf4 Bf5 19.Bd6 Nd6 20.Qd6 Qf7 21.Ne3 Rad8 22.Qe5 Bh3 23.Bb3 Be6 24.Be6 Qe6 25.Nf5 e3 26.f3 Ne4 27.Ng7 Qh3 28.Ne4 Qh4 29.Ng3 Qh2 30.Qf8! Rf8 31.O-O 0 Rb8 32.b3 Qa2 33.c7 Qa3 34.Kd2 Re8 35.N7f5 Re7 36.Kc2 Re2 37.Kf3 Kg8? 38.Ne4 Kf7 39.Rg7 Ke8 40.Nf6. Black resigns.

**ART OF ATTACK**  
White — Kh1: Qd3; Ral, Rcl; Bb2, Bg2; Nc4; Pa2, b3, f4, g3, h2. (12). Black — Kg8; Qa6; Rd8, Rf8; Bb5, Bg7; Nd4; Pa7, c5, f7, g6, h7. (12). Black to play.  
1.— Nh3 2.Qb3 (2ab Qal) 2.— Bc4 3.Rc4 (3.Qc4 Qc4 4.Rc4 Bb2) 3.— Bb2 4.Ra4 Qa4 5.Qa4 Ba1 6.Bb7 Rf8 7.Kg2 Re2 8.Kh3 Rd-d2 9.Qa7 Rh2 10.Kg4 f5. White resigns. (Nika — Cramling, Lucerne, 1982).

**BRILLIANT TOUCH**  
White — Kbl; Qg6; Rf1, Rh1; Nd3; Pa2, b2, c2. (8). Black — Kh8;

Qe7; Rd5, Rg8; Pa7, b7, c6, h7. (9). 1.Ne5! Re5 2.Rh7! Qh7 3.Qf6 Rg7 (3.— Qg7 4.Rh1) 4.Qe5 Qh3 5.Rh8 Kh7 6.Qe4 Rg6 7.R7 Kh6 8.Qf4 Rg5 9.Qf6! Black resigns. (Vereci-Petronic — Kadilkar, Lucerne, 1982).

**COUP DE GRACE**  
White — Kg2; Qe7; Rc7, Re2; Pa2, b3, d7, f2, g3, h2. (10) Black — Kg8; Qd4; Rf8; Bg7; Na5; Pa6, b5, e4, g5, h6. (10). 1.Rd2! Black resigns. 1.— Qd2 2.Qg7 Kg7 3.d8Q, or 1.— Qf6 2.d8Q Qf3 3.Kg1, and wins. (Anikayev — Kurosov, USSR, 1982)

**BREAKTHROUGH**  
White — Kc2; Bd4; Na4; Pa5, c5, g3, h2. (7). Black — Kg8; Ra3; Pb7, f7, g7, h7. (6). 1.a6! ba 2.c6 Ra4 3.Kd3 Ra3 4.Bc3. Black resigns. (Anetbayev — Itkis, Moscow, 1972).

**COUNTER ATTACK**  
White — Kf2; Qd2; Rf3, Rh1; Ne2; Pa2, b2, c4, d3, e4, g5, h4. (12). Black — Kh7; Qg4; R a8, Rf8; B e5; Pa7, h7, c5, d4, f7, g6, h5. (12). Black to play. 1.— f6! 2.gf Bf6! 3.Rf4 (3.Qf4 Bh4 4.Rh4 Rf4) 3.— Bh4 4.Rh4 Qh4 5.Kg1 Qg5 6.Kh1 Rf6 7.Qa5 b6 8.Qa6 Rf4 9.Nf4 Rf8 (9.— Qf4 10.Qb7) 10.Nh3 Qg3. White resigns. (Shaves — Ioseliani, Lucerne, 1982). □

## The year of the harp



MUSIC & MUSICIANS / Yohanan Boehm

THE YEAR 1959 was a highly significant one in the history of the harp: the visionary Aharon Zvi Propes, then director for special events in the Prime Minister's Office (David Ben-Gurion was premier, and Teddy Kollek his director general) created the First International Harp Competition in Israel. Up to that date, amazingly enough, nobody else in the world had thought of organizing any such event on an international level.

The harp was regarded as an instrument only, orchestral and local auditions for vacancies were deemed to provide sufficient opportunity for finding suitable players. Hardly ever were harpists given the chance to perform solo, and most of the repertoire of previous periods lay forgotten.

Mozart's Concerto for Flute, Harp and Orchestra was rarely heard, and pieces by Debussy and Ravel saw the light of day only occasionally. There were two exceptions: French harpist Lily Laskin (born in 1893) recorded many works for her instrument, and Nicanor Zabalea, the Basque performer (born in 1907) played solo recitals all his life and had many contemporary composers write concertos for him.

But, in 1959, the harp suddenly became the focus of international attention, and young performers and veteran teachers flocked to Jerusalem from all corners of the world to play, hear, judge and compare techniques and interpretations — as had long been customary for piano, violin, cello and other "established" instruments.

An international association was formed; national harp societies sprang up in many countries;

professional magazines appeared, and the harp in general lost its Cinderella status and became accepted on its own merits.

International harp contests were held in Israel every three years, with the best teachers and professionals counting it an honour to be invited as judges or observers. The conditions of life in Israel, particularly the eternal lack of money, meant that the Israel Harp Committee had to fight several battles to guarantee the high standard of the competition and its continuity, but our friends, particularly those from Holland and the United States, always stood by our side.

PERHAPS the most active figure in the harp world is Dutch Phila Berghout, who has come to Jerusalem to judge all eight contests. After 25 years of service with Amsterdam's Concertgebouw Orchestra, plus a teaching career at the music academies of Amsterdam and Maastricht, she became, in 1959, head of the Eduard van Beinum Foundation, an international centre for musicians at Breukelen, where she instituted an annual Harp Week.

In 1980, Berghout felt she could no longer carry on her work at Breukelen and turned her energies to the promotion of the World Harp Congress, whose first meeting took place this month in Maastricht, organized by the Striching Phila Berghout Foundation. Some 300 people attended, with many countries from the West and the East blue represented. For six days, East blue represented. For six days, a rich programme dealing with many aspects of the harp and its environment (youth, jazz, therapy, religion) was absorbed by the participants.

Israel's part in the proceedings was small, but significant. Berghout and others stressed our role in the renaissance of the harp in our time, and I am sure that the letter written by Lucille Johnson-Rosenbloom from Pittsburgh and distributed by Marcella Kozikova to personalities in the harp field had its effect on its readers. This circular commends Israeli efforts through its international competitions over the last 24 years, and calls for continued support of this competition.

IN THE SERIES "The Harp and the Young Harpist," which provided, within the framework of the congress, a stage for new performers to appear before an international forum, Jerusalemite Adina Har-Oz played only music written by Israeli composers — Josef Tal, Sergiu Natra and Yehuda Engel. Her presentation was praised by many veteran teachers, including Vera Dulova, from the USSR (a judge in Jerusalem in 1965).

In the "Composers and Harpists" meetings, Irena Kaganovsky from Israel played Sergiu Natra's *Diverimento for Harp and Strings*, one of three works commissioned by the late Pearl Shertok from Israeli composers in 1975. The composer explained the form and intent of his composition, prior to the performance of the work. Reaction from the 250 people in the audience was so strong that the piece had to be given an immediate encore.

Three countries — Brazil, Austria and Israel — offered to host the Second International Harp Congress, and Israel was chosen, by general acclaim. The event will coincide with the Ninth International Harp Competition, scheduled to be held in Jerusalem in July, 1985.

Phila Berghout was named music director emeritus, of the congress, with American Susan MacDonald new music director. Ann Stockton, from the U.S., remains chairperson of the board of directors.

New director-general of the Israel Harp Committee is distinguished diplomat and former MK Esther Herlitz, who represented Israel with such success at the International Harp Congress in Maastricht.

HAIFA CHAMBER music society is offering a series of nine concerts which will take place on Saturday evenings. Most of the performing groups are Israeli. They include the Cameran Singers, the Sol-la-re Quartet (Yair Kless, violin, Itzhak Geras, violin, Gad Levortov, viola, Uri Vardi, cello), the Camerata Ensemble, the Tel-Aviv Piano Quartet (Pinna Salzman and strings), and the Israel String Quartet. The only guests are the Gilas Trio, Holland, and pianist Claude Frank, U.S.A.

The 1983/84 season will open on October 15 with the performance of Scarlatti's *Stabat Mater* by the Cameran Singers and soloists. The programme is varied, and includes several lesser known works. In the last group is Messiaen's "Quartet for the End of Time." There will be a premiere: the Israel String Quartet will perform the first quartet of the Spanish composer Crisostomo Arriaga. The same group will also perform Gelbrun's String Quartet "In Memoriam..." written in 1969.

Another Israeli work will be Joseph Tal's String Quartet No. 1 to be played by the Tel Aviv Quartet. Together with cellist Marcel Bergman this ensemble will bring the season to a close with Schubert's String Quintet, in C major.

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— "The Forgotten Hostages — the Jewish Community of Syria". An evening with Judy Feld Carr, past National Chairman of the Committee for Jews in Arab countries of the Canadian Congress. Chairman: Judge Haim Cohn, former Supreme Court Justice. Monday, August 1, 1983 at 8.30 pm.

Jewish Cinematheque  
Screening of the film "The Vow" ("Takiass Khal"). A Yiddish drama which presents the conflict between the young and old generations in the Jewish "Shtetl". Acting: Zigmund Turkov. The film is in Yiddish with Hebrew and English subtitles. Tuesday, August 2 at 5 pm; Thursday, Aug. 4 at 8.30 pm.

Screening of the film "Portnoy's Complaint". A young Jewish American man exposes to his psychiatrist his life story and complicated relationship with his dominant mother. Based on Philip Roth's best seller. Director: Ernst Lehman. Actors: Richard Benjamin, Karen Blake. Introduction: Dr. Karen Alkalay-Gut. The film is in English with Hebrew and French subtitles. Wednesday, August 3 at 8 pm. Admission fees: IS 90 for members of Friends Association, IS 120 for non members. Courtesy of Bank Leumi le-Israel.

Youth Wing Summer Activities  
— Special summer programs for youngsters (10—16 yrs.): quizzes, computer games, puzzles & films. Hebrew and English. Mon. & Thurs. 10 am—1 pm; Wed. 4—7 pm. Entrance fee IS 65; study areas & computer terminals IS 10.

Exhibitions on Tour  
1. Libya: An Extinct Jewish Community — Conventions Hall, Ganei Hata'arucha (as part of the "Shorashim" convention).  
2. The Wonderful Island of Djirba — Ganei Hata'arucha (as above).  
3. The Jews of San'a — Metznai Kiryat Shalom, Holon.  
4. Jewish Sites in Lebanon — Netivot.  
5. Synagogues in 19th Century Germany — Auditorium, Haifa.  
In cooperation with Merkaz Mahesbara and courtesy of Israel Discount Bank.

Beth Hatefutsoth is located on the campus of Tel Aviv University (gate 2), Klausner Street, Ramat Aviv, tel. 03-425181. Buses: 13, 24, 25, 27, 45, 48, 74, 274, 672.



# The Sinkiang Connection

Meir Ronnen

A FASCINATING exhibition tracing the interaction between Islamic and Chinese ceramics has opened at the Israel Museum. Put together with admirable clarity by Rivka Bitterman, associate Curator of Asian Art, and Na'ama Brosh, Curator of Islamic Art, the show traces the influence of Chinese pottery in Islamic countries from the 9th century C.E. — and vice versa.

Just as Ming Dynasty blue-and-white ware was in great demand among the newly affluent in the West in the 19th and early 20th centuries, so earlier Chinese ceramics were in great demand among wealthy Moslems, but on a contemporary basis. These exports also served as an inspiration to Moslem potters, who were stimulated to apply the highest artistic standards to what were otherwise objects of everyday use.

Inevitably, the Chinese craftsmen began to adapt their wares to suit the tastes of their customers. They also saw, at first hand, the rich metalwork used in the homes of Arab and Persian traders who lived in China and began to incorporate Islamic forms and decorations into their export ware — and even into the blue and white ware made for their domestic market.

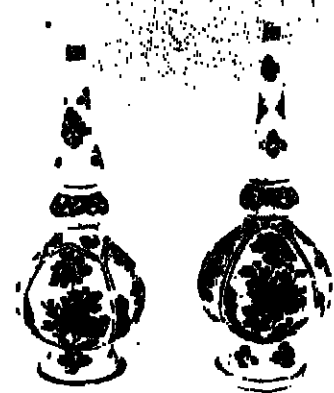
The show's lucid wall texts and maps trace the connections and the great overland route from Turkey to Northern China via Iran and the

Mongol steppes and, in the earlier days of the Silk Route, skirting the Tibetan mountains. The sea route began in either the Red Sea or the Persian Gulf, passing the Malacca Straits to Canton; and persisted until the 17th century, when Dutch and English merchantmen ousted the Arab and Persian dhows.

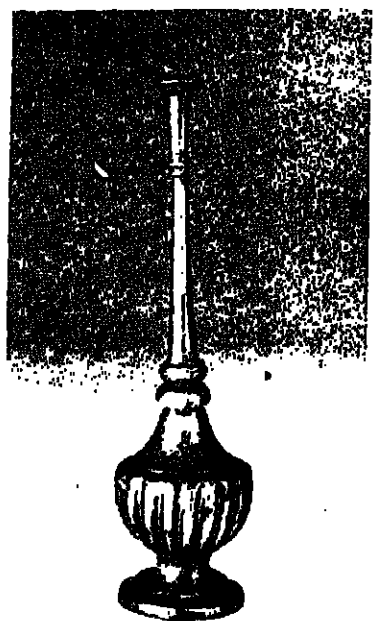
Ceramic sherds found in excavations in Israel show that Chinese ceramics were brought to our region via the trade routes. The earliest sherds were discovered at Ashkelon and Caesarea and date from the Tang (8th century) Dynasty. Ming 16th century blue and white ware was found in Jerusalem at the Citadel and the Western Wall excavations. Eighteenth-century sherds were found in a ship wrecked off the coast of Sharm-el-Sheikh. Its cargo was Turkish pottery, and it is almost certain that the Chinese ceramics had been used by the crew.

The exhibition includes Islamic and Chinese ceramics dating to three different periods: the Early Period (beginning of the Abbasid Period in the Near East and the Tang Dynasty in China in the ninth century C.E.); the Middle Period (the Seljuk/Sung Dynasty, 11th-13th centuries C.E.); and the Late Period (Mamluk, Ottoman and Safavid Periods/Ming and Ching Dynasties, 15th-18th centuries C.E.).

The relationships between the exhibits selected for display are often striking; and most are extremely handsome and delightful to



Pair of rosewater sprinklers, blue and white ware, China, late 16th century. Inspired by Islamic metalwork, like the Persian rosewater bottle above. At right, an ewer of Sassanian inspiration, China, Tang style, with head of a phoenix. Below is a possible source: a cock's-headed jug from Iran, 12th century (Israel Museum).



look at. A few are also a reminder that "blue-and-white" ware is something of a misnomer. The "whites" are often wonderfully pellucid light blues or delicate light-blue-greens; even in their original pristine state they were not pure whites. The greatest of the Ming pieces had a remarkable influence on "chins" all around the world, from Germany to South East Asia. The Ottoman Sultans were particularly admirers and collectors; there are over 10,000 pieces of Ming and Ching ware in Istanbul's Topkapi Museum.

The exhibits, a feast for the eye, range from glazed earthenware to stoneware and porcelain, with some fine examples of stoneware glazed with opaque celadon. The camels and horses are also striking. The curators culled the exhibits from various sources. They come not only from the Museum's own collection, but also from the collections of the Ludwig Mayer Institute of Islamic Art, the National University Library, the Department of Antiquities and the Wilfred Israel Museum at Hazorea. The show was made possible by the Young As-



sociates of the Museum. (Israel Museum, Library Foyer). Till mid-September.

## Round the galleries

JACOB KARMI, a teacher at Tel Aviv's High School of Art, shows abstractions based on tree-like forms, painted for the most part on sized but unprimed canvas, in approaches that recall, variously, the Fauvism of Derain and the Orphism of Sonia Delaunay; and the later abstraction of Bazaine. However his bold, slashing style is not built on sufficiently solid foundations. The often geometrical motifs float nebulously in the canvas and the untouched "negative spaces" of background don't play a true compositional role. Karmi does better when he works closer to the edge, as with the two triangles in the vertical work painted on a white ground.

At the same venue, Hana Ben Haim, whom I seem to recall from one of Ofra's anti-lyricism shows, shows more of the new (read wild) painting with a slight mystical bent; best is the supine girl in a forest glade. There are also two paintings of a girl disrobing with abandon, but both are too vague in treatment to arouse any sort of interest. In general, her works, on large sheets of paper, are so poorly painted that one wonders what the point of the exercise really is. There is no attempt to provide a logical foundation for any of the choices, if choices they be, that are made in the painting process, save perhaps, the light on the head of the above-mentioned girl in the glade. (Alon Gallery, cnr. 51 Palmach, J'lem). Till Aug. 11.

MEIR RONNEN

THE ANNUAL summer show at Noemi Givon represents a fairly ac-

curate cross section of what has transpired during the year on the local art scene. Although the gallery maintains a mixed stable of established artists and several younger painters, it does keep a finger on the "now" pulse, exhibiting that kind of art descriptive of prevailing avant garde winds.

From the score or so artists Givon represents eight are exhibited, amongst them Gabi Klazmer, this year's recipient of the Tel Aviv Museum's Koby Prize. Klazmer's two horizontal paintings on paper are technically and stylistically similar to those exhibited at Helena Rubinstein Pavilion several months ago. Because size and relative proportions of image to format are scaled down to meet the gallery space, these pictures are stronger and more engrossing. Klazmer's personal contact with the surface is preserved as is his clear identification with a lurid palette and a set of apocalyptic images.

Flanking Klazmer are typical works by Moshe Gershuni, Raffi Levi and Moshe Kupferman. The latter's overpainting-underpainting in familiar mauves and greys is as consistent as ever, yet, his "actions" or the movement of his brush strokes, appear more fluid and confined less to a systematic grid or mannerism. Aviva Uri's late switch to drawing with colour is still an essentially monochromatic act, replacing reds and violets for black and grey tones. Uri has not completely broken with her vigorous abstract energy but the density of paint (or panda colour) and the abandonment of open



Avi Katz: detail of oil painting (Gallery 13 1/2, Jaffa).

spacial tensions are beginning to create a separation between the past and the future Uri, Nahum Tevet an artist who once restricted himself to using minimal black and basic flat geometric shapes later began to construct sculptural inventions and dimensional elevations of those early, seminal, flat works. Looking a bit like turn-of-the-century Russian Constructivist models, Tevet's pale tinted open reliefs are filled with visual interest composed of a confluence of mathematical and intuitive designs. Zvi Goldsteln's small sculpto-politico is a banal floor piece; and Nurit David's epic-size black and

white drawing falls on "deaf eyes". Altogether a pleasant and varied exhibit, with no surprises. (Noemi Givon Contemporary Art, 4 Natan Hachaham, Tel Aviv). Till Aug. 5.

WATERCOLOURS and oils by Avi Katz describe the full gamut of the dancing profession. At the bar, on stage, solo, pas de deux and the entire corps de ballet are shown going through every position in the book — and then some warming up in wool leotards or performing in full costume. Katz's drawing is mannered but adequate enough. He seems to characterize rather than observe; and so the compositions show an oversimplification. Also colour is treated with a consistent flatness, the drama of dance is never really brought to a head. Katz should take a good, long look at Degas. (Gallery 13 1/2, 13 Hadassah, Jaffa).

GIL GOLDFINE

"IMPRESSIONS IN MONOCHROME" is the title of a show of modern Japanese prints from the collections of the Tel Aviv Museum and Haifa's Tikotin Museum. These black and white prints belong to the "Sosaku Hanga" ("creative prints") which, following the opening of Japan in the last century, gave artists the opportunity to ease the exclusivity of Ukiyo-e wood blocks and to embrace the full range of Western graphics but (it also insisted that the artist should undertake the entire process of production). Haifa has seen that assimilation in several excellent exhibitions of contemporary colour work, introducing perfect techniques and the latest abstract and realist styles; without deserting the national aesthetic and traditional methods. This display shows a similar situation in

monochrome but, judged by the present offering, reveals signs of the hybrid origin; the "joints" can be visible painfully so in Yoshio's two wood-block rubbings, "Dedication at Mt. Moriah" (sacrifice of Isaac) and "Destruction of Sodom."

The traditional wood block is here printed in black and one advantage of monochrome is its ability to elicit the nuances of composition. The superior and more interesting prints include Kihet's "Mt. Fuji in late Autumn," a common subject in classic Ukiyo-e but here alone among woodland scenes; Gen's modernist "Human Being" whose face is significantly divided into two separate triangles; Tomio's meticulously close line work resembles abstraction but is actually representational (several examples occur in other prints hung); Shuho's "Jungle Jim," Tarzan-like children cavorting on a reticulated frame in the usual unsatisfactory delineation of the very young, whether animal or human.

The happiest work of Western influence, Gyojin's "Gazing," depicts a most natural old woman and a boy and girl, placed vertically above each other as they look through an opening; the two children being the most realist of their kind one can recall in Japanese art. Then come Iwao's "Black Cat" (27), an animal subject where the traditional is in its element; and, even more so with birds, Kawabata's two versions of "Crow on a Branch." Yet the same Iwao offers the standard Western female nude ("Combing her Hair"). To end on a completely up to date note there are Haku's two embossed abstractions, the first in black, the second in white. (Tikotin Museum of Japanese Art, Haifa). E. HARRIS

THE JERUSALEM POST MAGAZINE

FRIDAY, JULY 29, 1983

## Soutine's 'Boy in Blue' gifted to Jerusalem

CHAIM SOUTINE'S "Boy in Blue" has reached Israel as a gift to the Israel Museum. It is one of the 1924 paintings executed after a change in his fortunes, from hunger and anonymity to fame and wealth.

Soutine's childhood (he was the 10th of 11 children) was spent in Smilovitchi, a shtetl of 400 inhabitants near Minsk. His Jewish Orthodox family and the community in which he grew up strongly opposed his first attempts at drawing. He made his way to Paris and, though penniless, stubbornly developed his highly emotional expressionist style.

In 1923, a short time before "Boy in Blue" was painted, the idiosyncratic American collector Albert C. Barnes "discovered" Soutine and purchased between 50 and 100 of his canvases, thus calling attention to him in collectors' circles. Enthusiastic reviews followed: Soutine was never hungry again. However, this new status did nothing to mitigate the agitation and anxiety inherent in Soutine's painting.

"Boy in Blue," executed shortly after he achieved recognition, is characteristic of the artist's portrait style. The unknown sitter is painted frontally, at close range, the palette strong. Emphasis is placed on the twisted hands. The energetic brushwork and the facial distortions all reflect the artist's inner turmoil, which was not at all alleviated by his newly achieved status. Though Soutine became more affluent and



Chaim Soutine: "Boy in Blue," oils, 1924 (Israel Museum).

his circle of friends changed, his paintings continued to contain the elements of an intense emotionalism which no external change could counteract. It remained with him until his tragic death in France in 1943, while in

hiding during the Nazi occupation. "Boy in Blue" was donated by Mrs. Stella Fischbach to the American Friends of the Israel Museum; it is now on display, in the Floersheimer Gallery for Impressionist and Post-Impressionist Art.

## Accolade to Dzubas

Meir Ronnen

A GOOD way to flesh out one's art library is to seek recent museum catalogues of one-man shows. These catalogues have the double advantage of being up-to-date and much cheaper than books on the artist, if any exist. More and more such catalogues are now being printed entirely in colour, particularly in America; and it is rewarding to keep track of catalogues published by that country's major museums. Particularly notable are those of the Whitney Museum of American Art in New York City; and of the museums of the Smithsonian Institution in Washington.

A case in point is the Smithsonian's excellent full-colour catalogue of the current Friedel Dzubas (b. Berlin, 1915) retrospective at the Hirshhorn Museum. I can hear Israeli readers asking, Friedel who? Despite the fact that there is a beautiful Dzubas canvas in the Israel Museum, he is virtually unknown here, even to art students. But then his exposure and recognition in the U.S., his home since he fled Germany in 1939, has also been fitful. He has had the bad luck to be constantly upstaged by the giants of modern American painting, whose work his own has all too often resembled.

Dzubas once shared a studio with



Friedel Dzubas: "Red Heart," 1980, acrylic (detail).

the budding Helen Frankenthaler; his early work looks much like hers of the Fifties. His calligraphic black period is derived directly from his admiration for Pollock. Charles W. Millard, author of the catalogue's monograph and interview, summons up Ellsworth Kelly as a point of comparison when discussing Dzubas's bold, decorative canvases of the Sixties (though I see a much stronger link with Oldish of the same period). In order to find his way among artists like these and others, like Frank Stella, Morris Louis and Kenneth Noland, Dzubas eventually developed a "signature" identifiable by his own: broad slabs of largely flat colour juxtaposed for the sake of colour harmony rather than compositional design. It is perhaps no accident that Dzubas

finally (and only recently) achieved financial success once he had come up with a personalized, instantly-recognizable-as-a-Dzubas style. Dzubas, incidentally, once made a living as a graphic designer. He is now 68. This accolade is long overdue. But it is hard to swallow Millard's contention that his pictures "will take their place among the finest of this century, or any century, has produced." Enough to say that the best of them are very good indeed. The Dzubas catalogue is available at the Hirshhorn, where his show is on view until August 14; or from the Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402. The stock number is 047-001-00157-5. Unfortunately, no price is listed.

FRIDAY, JULY 29, 1983

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Sunday, July 31, 1983 at 8 p.m. at The Israel Goldstein Youth Village,  
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## ART GUIDE

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### Jerusalem

#### MUSEUMS

**Israel Museum**, Exhibitions: Mario Merz, Italian artist from "Pong" to Homo Con- Multi-screen show (Long, Sun-Thur, 9-10, 11:00 a.m.; 101, 103 p.m. Nightly except Friday and Holiday) in French: 7:30 p.m. German: 8:15 p.m. English: 9:00 p.m. Permanent Exhibits: Lithographic Prints "Jerusalem Characters".  
**Yehudi Menuhin Windmill Permanent Exhibit** on life and work of Sir Yehudi Menuhin, Sun-Thur 9 a.m.-4 p.m., Fri. 9 a.m.-1 p.m. Admission free.  
**The Tourist Post**, Permanent Exhibits on Jerusalem Divided and Reunited in restored former military outpost, Sun-Thur, 9 a.m.-3 p.m. (1 Hail Hadassah St.)  
**Old Yehudi Court Museum**, The life of the Jewish community in the Old City, mid-19th

century-World War II, & Reh. Or Habim, Jewish Quarter Old City, Sun-Thur, 9 a.m.-4 p.m.  
**Sir Isaac and Lady Edith Wolfson Museum** at Hechal Shalom, Permanent Exhibition of Jewish People Special Shavim Exhibit, Sun-Thur, 9 a.m.-1 p.m., 11, 9 a.m.-12 noon, Tel. 635212.  
**GALLERIES**  
**Fila Gallery**, 1 Tura St., Yehudi Moshe, "Landscapes" by Hanna Shvily, Sun-Thur, 5-8 p.m. Tel. 3183.  
**Galerie Vivian Nouvelle**, Khutza Hayotzer, Y.S. Hamaiche, Original prints by international artists, Tel. 02-410664, 280031.  
**Gavriel Cohen**, Exhibition of the well known painter's works opens at 4 Tikhon, Sun, July 30, 7 p.m. Weekdays 9-12; 4-7, Sat. 7-9 p.m. Tel. 02-241018.

**Tel Aviv**  
**Tel Aviv Museum**, Continuing Exhibitions: Picasso, Expressionists, A.R. Penck, Expedition to the Holy Land, Selection of Israeli art from the Museum Collection.  
**Visiting Hours**: Sat. 10-2; 7-10; Sun-Thur, 10-10:15, closed. Helena Rubinstein Pavilion: Sat. 10-12 Sun-Thur, 9-1; 5-9, Fri. closed.  
**GALLERIES**  
**Gallery of Photographs**, 19 Frischmann, Susan Harris, "The Book of the Hanging Gardens" — a photo poem.  
**Other Centres**  
**Hazorea**, Wilfrid Israel Museum, Batin Lichankv, Sculpture, Retrospective Exhibition, 30.7.83 — 19.8.83, Visiting hours: Sat. 10 a.m.-12; 5-6, 30 p.m. Weekdays after coordination by Tel. 04-9911689.

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street, and he told me about it. There was a complete change in his behaviour."

This clearly psychosomatic episode in an adult is understandable, and very different from the story about the baby.

Women who have difficulty becoming pregnant, after going through all the tests provided by conventional medicine, come to Honi's cave for help, Harris told me; he had no statistics on cures.

The non-religious apply for intervention on occasion, as well, Harris added, on the theory that a visit to the holy grave can't hurt. "A young man I know told me that, just to be on the safe side, he went up to the grave before taking his driving test. Yes, he passed."

IT WAS NOT Honi's reputation as a miracle-maker that led me to his grave. Rather, I was drawn by an interest in the period in which he lived — that era of the last of the Maccabees, marked by violent internal conflict among the Jews in their state, by the pursuit of power, by intense differences over the function of religion and the function of the nation, by territorial expansion, and by extreme politicization: the Aramaic word for "polarization" would be useful here.

I am not at all sure there are such things as historical parallels, let alone lessons to be learned. But I am sure that 20 years ago, say, I would not have been so heedful of the degeneration of the Maccabees; of the way Honi, according to Josephus, met his death; of the fact that both of the last warring brothers invited the Romans in and that what came next was the party called Zealots, and finally the destruction of Jerusalem.

The mother of Hyrcanus II and Aristobulus II, who reigned for nine years — 78 to 69 — before the debacle of her sons, is usually described as the most capable of the Maccabean rulers, "woman though she was," as Josephus puts it; and, I am happy to say, her rule was something of a golden age. Queen Alexandra concentrated on social and educational affairs, founded free elementary schools and made primary school compulsory for both boys and girls.

Even taking into account her political bias (pro-Pharisee, anti-Sadducee) she was a huge improvement over the husband she succeeded, Alexander Yannai. Almost always described as immoral and despotic, violently anti-Pharisee, he crucified the male citizens who opposed him while merely slaughtering the women and children. He also greatly expanded the borders of the Jewish kingdom.

His brother Aristobulus, who preceded him, fortunately ruled for just one year. He held the titles of both king and high priest and was an ardent Sadducee. He starved his mother to death, murdered one brother, imprisoned two others, *His* father, John Hyrcanus (135-104), forcibly Judaized the nations he conquered, employed foreign soldiers, and stole from the tomb of David to pay them. *His* father Simon (143-135) was poisoned by his son-in-law, the governor of Jericho, together with two of his sons — according to a leading scholar of the Dead Sea Scrolls, possibly while drunk. With Simon, we are back to the original or good Maccabees. Simon was the last surviving son of Mattathias who began the revolt against the Hellenistic rulers, and is described as a shrewd and wise ruler.

THIS IS NOT exactly the place for



(Above) Gershon Harris (left) in Honi's cave with the caretaker. (Below) The grave of Honi HaMe'agel. (Opposite page) View of archeological site at Hazor.



even such a potted — and backward — history of the Maccabees. I insert it only because it seems to me that while it is fine for schoolchildren to learn about the early heroic days and to have fun at Hanukkah, it is no less educational — in fact, it may be more so — to learn how the story ended. Everybody knows that founding fathers everywhere, battling against overwhelming odds, are heroic. It is only after people achieve the impossible that the real troubles begin.

If history does teach us anything, it is that the names of political parties and ideological movements lose much of their meaning for non-historians once they have stopped appearing to be a matter of life and death and recede into the mists of the past. I have even more trouble than I usually do keeping straight the platforms of the Pharisees and the Sadducees, possibly because I refuse to invent any cheap mnemonic devices relating these parties of antiquity to present ones, and because the intensity of internal political strife becomes so gruesome.

Honi is described not only as a Hasid, but also as an Essene. The Hasid movement started about the time of the Maccabean revolt, but the motives of the Hasidim, the "Pious," were purely religious. They supported the early Maccabean position against Hellenism, but only in terms of the purity of Jewish religion and not the aim of national independence. One easy thing to remember is that these Hasidim have nothing whatsoever to do with the Hasidim of Eastern Europe of the 18th century, whose descendants have been battling against various other rabbinical groups to this very day.

Once the Temple had been rededicated — several decades, one might guess, before Honi's birth — the Hasidim split into two groups, Essenes and Pharisees. The Essenes are fairly easy to grasp superficially: Dead Sea Scrolls, Qumran, ascetic communal living and white garments. The Righteous Teacher and the Wicked Priest, The Sons of Light and the Sons of Darkness. The Essenes stood apart from politics and from the materialistic world. They certainly did not live on charity, but by their own communally organized work.

The Pharisees did not retreat from the world. Their concern was to make the Torah the basis of life for the masses, but they stressed the Oral Law. They opposed expansionist wars. They were considered the party of the poor, and were split by factionalism.

The Sadducees are described as "to the right" of the Pharisees, which only complicates matters for us today. Called "liberal and enlightened" in their political outlook, as well as "pro-Hellenizers," they represented the rich, the aristocrats, and the priests. Without getting into the theological differences, it may be added that for the Sadducees, God was essentially a nationalist God, the God of Israel alone, while the Pharisees saw God as universal, the God of all mankind.

SO MUCH for the turbulent political background against which Honi lived and died. But even the worst of times leave room for pastoral individual scenes. The *agadah* gives a tranquil legendary account of Honi's death.

In this version, he watches a man planting a carob tree and asks how long it will be before it bears fruit. "Seventy years," the man replies. (Not so, according to a friend who is a Galilee tree expert. The carob will begin to bear some fruit in less than 10 years, and will yield bountifully in less than 30. But we are dealing in exegesis, not botany.)

Honi then asks, "Are you sure you will live another 70 years?"

The man answers, "As my forefathers planted for me, so do I plant for my children."

What really bothers me about the story so far is that Honi does not know what must have been a commonplace countryside fact. Perhaps he was just setting up a homily? Ah, but according to *Trees of Israel* by Prof. Y. Waisel and Azaria Alon, the carob — "St. John's Bread," *Haru* in Hebrew and *Harub* in Arabic — may have been introduced to this region from Ethiopia or Yemen only during the last 2,000 years, making it a rare newcomer in Honi's day.

To return to our story, Honi sits down to eat something — a carob, I should think; it was known as the food of the poor, and John the Baptist ate it in the desert, hence the English name. Honi falls asleep. Hidden by a rock, he sleeps 70 years. He wakes up, and everything seems the same. Those were the days! He sees a man gathering carob fruit, and asks whether he is the man who planted the tree. The man answers that he is his grandson, and Honi realizes that he has slept for 70 years.

Honi goes home — built by primitive methods to stand unchanged 70 years — and asks whether the son of Honi HaMe'agel is still alive. The son is dead, he is told, but the grandson is alive. Honi says, "I am Honi HaMe'agel," but of course nobody believes him.

From his home he goes to the *beit hamidrash* and hears the scholars praising the *halachot* of the days of Honi HaMe'agel, "for whenever he came here he would solve any difficulty," Honi calls out, "I am he!" But again nobody believes him; and as a result he is not given the honour due to him. Very hurt by this, Honi prays for death, and dies. His words, in Aramaic, were, "*O havruta, o mluta*," meaning, in effect, "if you have no friends, you might as well be dead." I am also bothered by the vulnerability of Honi's ego, when he is so upset by the lack of honour due him; but perhaps this, too, shows how little things have really changed.

WHICH IS the sadder fate — to be killed by warring brothers of your own people, or to awaken from so long a sleep that all familiar faces have vanished? Variations of both stories turn up in widely separated folk legend. There is even another Honi, an ancestor of ours, who was said to have fallen asleep before the destruction of the First Temple and awoken during the period of the Second.

And about the time of that early Honi there was Epimenides, a semi-historical prophet of Crete who fell asleep in a cave for 57 years — an admirably precise period since he lived in the 6th century BCE. One story says that he lived for 300 years; according to another, he was killed by the Spartans during a war with Crete because he refused to prophesy favourably for them. At least these were Spartans and not one Cretan faction, but they were all Greeks.

Long after Epimenides came Rip Van Winkle of the Catskill Moun-

tains of New York, who went to sleep for a mere 20 years after drinking a magic brew, and woke up to find everything changed; but for the better, because his wife was dead and Rip was a terribly hen-pecked husband.

This tale by the American author Washington Irving is a cheerful attack on nagging wives, and a far cry from our material in many ways. According to tradition, Honi's wife is buried with him in the cave at Hazor; and there is yet more eternal Jewish family togetherness, for the graves of two grandsons, also sages, are traditionally located at the same site.

In 1925 some American tourists even made it to this holy spot, then much further from Tel Aviv than it is today. They were appalled by the dirt and neglect surrounding the tomb, hardly for the first or last time in the manner of American tourists. Then and there, they contributed a sum of money to build a gate and maintain the premises, leaving the key with a Jewish family in Rush Pina.

Now, nearly 60 years later, the Hazor Local Council has super-American plans to develop the site into a grand attraction. The budget is no less than \$530 million. Donors have been approached, and a Haifa architect has drawn up plans. According to the large sign that surprises one at the approach to the cave, the intended edifice bears a vague resemblance to the Shrine of the Book in Jerusalem.

There is probably little danger of immediate construction, and I cannot say that I am sorry. A high-budget enterprise seems the wrong way to commemorate a simple man devoted to righteous living. Even the pristine architecture of the Shrine of the Book does not, all things considered, seem entirely in tune with the way the Essenes believed life should be lived. Put another way: many have filed past exhibit, but how many have read the book?

The holiday crowds coming to Honi's grave are, I am told, increasingly secular in character, interested in picnics (not carob, and with all the trimmings and disposable bottles) and transistors rather than in holiness and the Hasid "love of fellow men." And it is hard to resist suggesting that, were Honi to awake today from a 2,000-year sleep, he would feel quite miserably at home with our "seemingly unbridgeable schisms and our political polarity, whatever that might be in Aramaic.

A better way to celebrate Honi today might be to let people know something about him and his times — a little pamphlet, say, although this lacks the attraction of a big budget. There ought to be a carob grove, too. People are attracted by danger, so it might be mentioned that Ceratonia Siliqua L. once had a bad reputation — evil spirits and that sort of thing, which isn't much compared to the Philistine-Sadducee rampages.

There is even a financial connection. Carob seeds were once used as weights for precious materials, and give the word "carat," possibly from the Greek *keration*, meaning fruit of the carob, which I am afraid is a Hellenistic detail.

These carats are edible, and children once chewed the sweetest pulp of the pods. They were also boiled down to make "carob honey," a kind of molasses called "dibs" in Arabic. Austere as always, I would nevertheless encourage kiosk-owners to sell this carob anticola, Honi's honey, outside his cave.





THE NEWS from Cambridge University is that at age 85 "The Genizah" is alive and well, or perhaps one should say "well again."

**The Genizah?** The term may mean little to many who avidly follow the contemporary achievements of Israel's archaeologists and scholars as they bring new light to bear on the Jewish past. But before there were such dramatic recoveries of that past as at Masada and the Bar Kochba caves, or in the Dead Sea Scrolls, there was what might be called "The Genizah Expedition" of 1896-97.

Just one man carried out that expedition, the gifted Rumanian-born scholar Solomon Schechter. But it still stands as a phenomenally successful "dig," and an impressive forerunner to present-day accomplishments in retrieving the facts and artifacts of Jewish history. In December 1896, Schechter, then the Reader in Talmudic literature at Cambridge University, went to Egypt, drawn by wild hope that he just might find a treasure of ancient Hebrew manuscripts in the *genizah*, the storehouse for disused sacred writings, of the thousand-year-old Ben Ezra synagogue of Fostat (Old Cairo).

For several weeks, almost daily, the 50-year-old scholar climbed up to the airless, insect-ridden loft, crammed with debris and the sacred and not so sacred detritus of centuries, doggedly seeking out promis-

## Reviving the Genizah

ing manuscript material. He succeeded in filling about 30 large bags with his finds. With the permission of Cairo's Jewish authorities he sent his haul to England. Before returning there himself, he went to Palestine so that he might pray at the Western Wall and visit his brother Israel, one of the pioneer settlers of Zichron Ya'acov.

Back at Cambridge, he began the enormous task of examining, classifying, conserving and storing the 100,000 fragments he estimated he had retrieved from the Genizah. In November 1898, Schechter and Dr. Charles Taylor, Master of St. John's College, a distinguished Hebraist who had financed his colleague's expedition out of his own pocket, presented the material to Cambridge University. Three years later, Schechter left Cambridge to become president of the Jewish Theological Seminary in New York, where he helped to build the Conservative movement into a major institution of contemporary Judaism.

OF THE NOW world-famous Taylor-Schechter Genizah Collection in the Cambridge University Library, its present curator, Dr. Stefan C. Reif, states emphatically,

"There isn't an area of Jewish learning that the Cairo Genizah material hasn't revolutionized — and I mean revolutionized!"

Reif, a graduate of London University and Jews' College, who lectured at Glasgow University before becoming an assistant professor at Dropsie University, returned to England in 1973 and was appointed director of the Genizah Research Unit set up to revitalize the collection which, despite its fame, had been sadly neglected during the three-quarters of a century since its discovery.

By Raphael Levy

In the last 10 years, with a modest academic and clerical staff, Reif has put the collection in first-class order, and has accomplished what was recently termed "an outstanding success story" by the Cambridge University Library Syndicate, which is not given to idle praise.

THE COLLECTION, now known to contain 140,000 pieces, reaches back in a sense to biblical times and

extends forward to the 19th century. Much of its material is representative in one way or another of the Middle Ages. The largest part of the collection is in manuscript, on vellum, paper and even papyrus. Many languages are represented, but three predominate: Hebrew, Aramaic, and Judeo-Arabic — Arabic in Hebrew characters, once the *lingua franca* of Jews living under Moslem rule.

The collection contains thousands of fragments of Bible, Talmud, Midrash and liturgy, reflecting many periods of Jewish thought and custom. This material has made possible the reconstruction of more than a few lost Jewish books, including *The Wisdom of Ben Sira*, the original Hebrew version of the apocryphal *Ecclesiasticus*.

It also includes examples of the writings of various dissident Jewish sects. Among these is the famous Damascus Document, a 10th-century copy of a work written by the Qumran sect and giving their history. When Solomon Schechter published the Document in 1910, he gave the modern world its first recognizable portrait of the sect — who were later to become known to us as the authors of the Dead Sea Scrolls.

A third part of the collection consists simply of the records of ordinary life — marriage contracts, wills, letters, community records, children's schoolbooks and similar items. Fortunately for us, the people of Fostat sent such material to the synagogue *genizah* when it had lost its usefulness, just as they sent worn-out copies of sacred texts. From it, contemporary scholars have been able to reconstruct detailed accounts of the social, economic and religious activity of the vibrant Jewish communities of the Near East of the 11th-13th centuries.

OVER THE YEARS, too, the collection has provided new information about such important figures in our history as Saadia Gaon and Maimonides and Judah Halevi. In some instances this information has been derived from letters and texts in the actual handwriting of these great men.

Some of the secular items are especially noteworthy. One has given us an eyewitness account of the Crusader advance on Jerusalem. Another confirms the conversion of the Khazars to Judaism in the 8th century. Still another is the oldest known piece of Yiddish writing, penned in 1382. It appears to be the "material book" of a wandering entertainer, an occupation followed by many Jews in the Middle Ages. Reif points out that by now four generations of scholars, many

of them among the most honoured figures in Jewish studies, have used the Genizah to write whole new chapters of Jewish history and rewrite many old ones. He names some of them: Ernest Wormian, who succeeded Schechter as curator of the collection; Hartwig Hirschfeld, who inaugurated the university's Judeo-Arabic studies; Jacob Mann, who uncovered the history of the Jews of Egypt and Palestine under the Fatimid Caliphs; Louis Ginsberg, who collected and edited Talmud and Midrash texts and game responsa; Israel Davidson, who began the systematic recovery of Jewish liturgical poetry; Simcha Asaf and David Baneth who used rabbinic responsa to construct a picture of Jewish activity in the Mediterranean in the days of Islamic rule on the basis of Menahem Zulai, who recovered and edited several hundred compositions of the 6th-century liturgical poet Yanni; and Paul Kahle, whose investigations enlarged the understanding of the development of Hebrew printing.

But with a single exception, Reif firmly declines to provide similar names from among present-day scholars. "It would be invidious," he says.

The lone contemporary "Genizah great" he names willingly is the celebrated Shlomo Dov Goitein, who for nearly three decades taught at the Hebrew University and is now at the Institute for Advanced Studies at Princeton. Professor Goitein, nearing 83, is credited with doing more than any other scholar to bring to life the everyday existence of Jews in the Mediterranean



Fragment of child's Hebrew primer. (Opposite) Solomon Schechter at work, Cambridge University Library, 1898.

area 800 years ago.

Other contemporary scholars, Reif notes — without listing them — have used the Genizah fragments to provide missing links in the history of Talmudic study, to uncover similar links in the history of Hebrew grammar and lexicography, to piece together long-lost Bible commentaries, and to recover the Hebrew poetry of Spain and Provence.

IN THE DECADE since Reif took on his job, all the fragments in the collection, either reprocessed or

processed for the first time, have been put in binders specially designed to preserve them while still allowing scholars easy access to them. All the material has been microfilmed, so that it can be made available to other centres of Jewish learning, including the Jewish Theological Seminary and Yeshiva University in New York, and the Tel Aviv and Hebrew Universities in Israel.

Reif, who was a visiting scholar at the Hebrew University in 1981, has also launched an impressive publication programme. Two

volumes of a four-volume catalogue that will describe each of the 24,000 Hebrew Bible fragments in the collection have already been issued. Specialized works in other categories of manuscripts are being prepared by leading scholars or have already appeared. These include volumes on the collection's vocalized Talmudic manuscripts, its Targum manuscripts, its post-Talmudic rabbinic manuscripts, its philological manuscripts and its Palestinian vocalized *piyyutin*.

Soon to be completed, is a computerized bibliography which will

list more than 40,000 references to Genizah fragments in published articles and books.

A large part of what Reif and his staff have accomplished was made possible by funds raised outside the university. These amounted to £112,000 in the last three years alone. Reif raised a good part of the money himself, taking time out from his scholarly responsibilities to enlist the support of foundations, individuals and friendly groups.

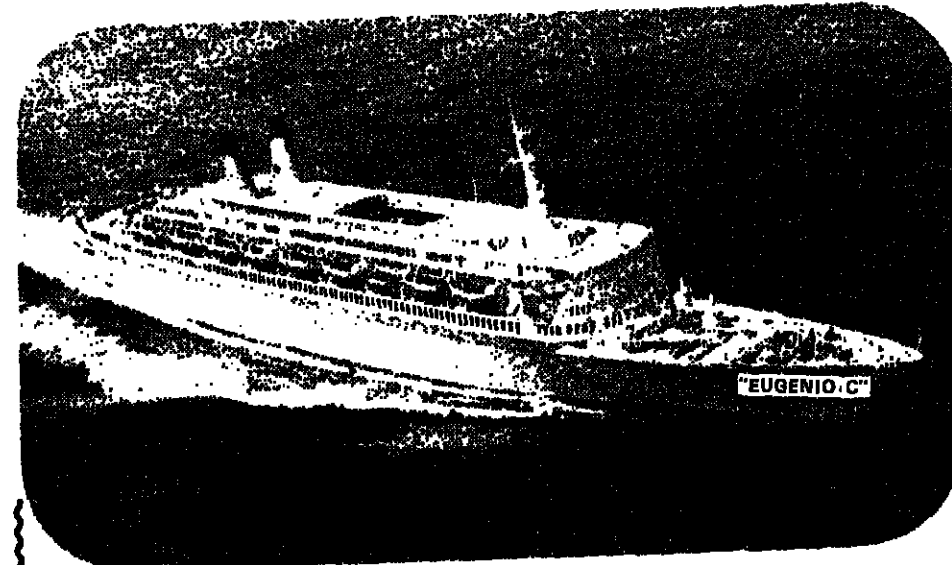
Word of the Genizah Collection's general reawakening has been getting around. Scholars are arriving in Cambridge in increasing numbers to make use of it. The printed press and television in England and abroad have discovered the collection and are telling its story once more.

One important visitor to whom Reif displayed the collection a few years back was Britain's Prince Philip, who is Chancellor of Cambridge University. A more recent one was Shlomo Argov, then Israel's ambassador to Britain. He viewed the collection not long before he was shot by an Arab gunman in London.

"He enjoyed what he saw immensely," recalls Reif sadly. "Afterwards we went off to lunch at St. John's College, talking away in Hebrew. I showed him into the 16th-century dining hall, and explained that under the original college regulations, scholars dining in Hall were required to speak a classical language, namely Greek, Latin, Arabic, Aramaic, or Hebrew."

"Which is exactly what we are doing," the ambassador commented, all smiles. □

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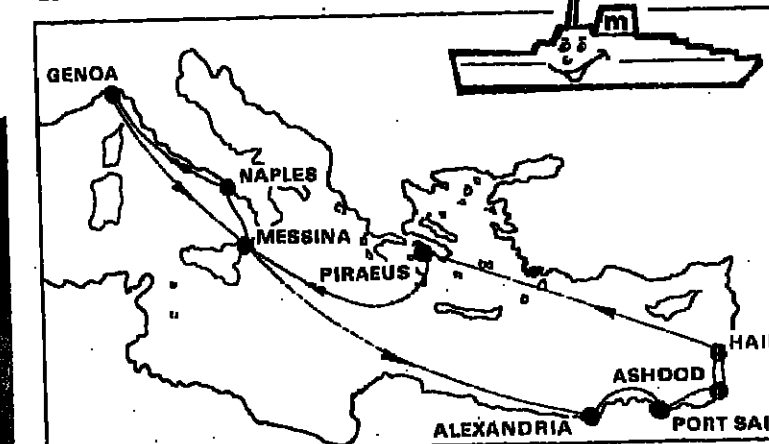
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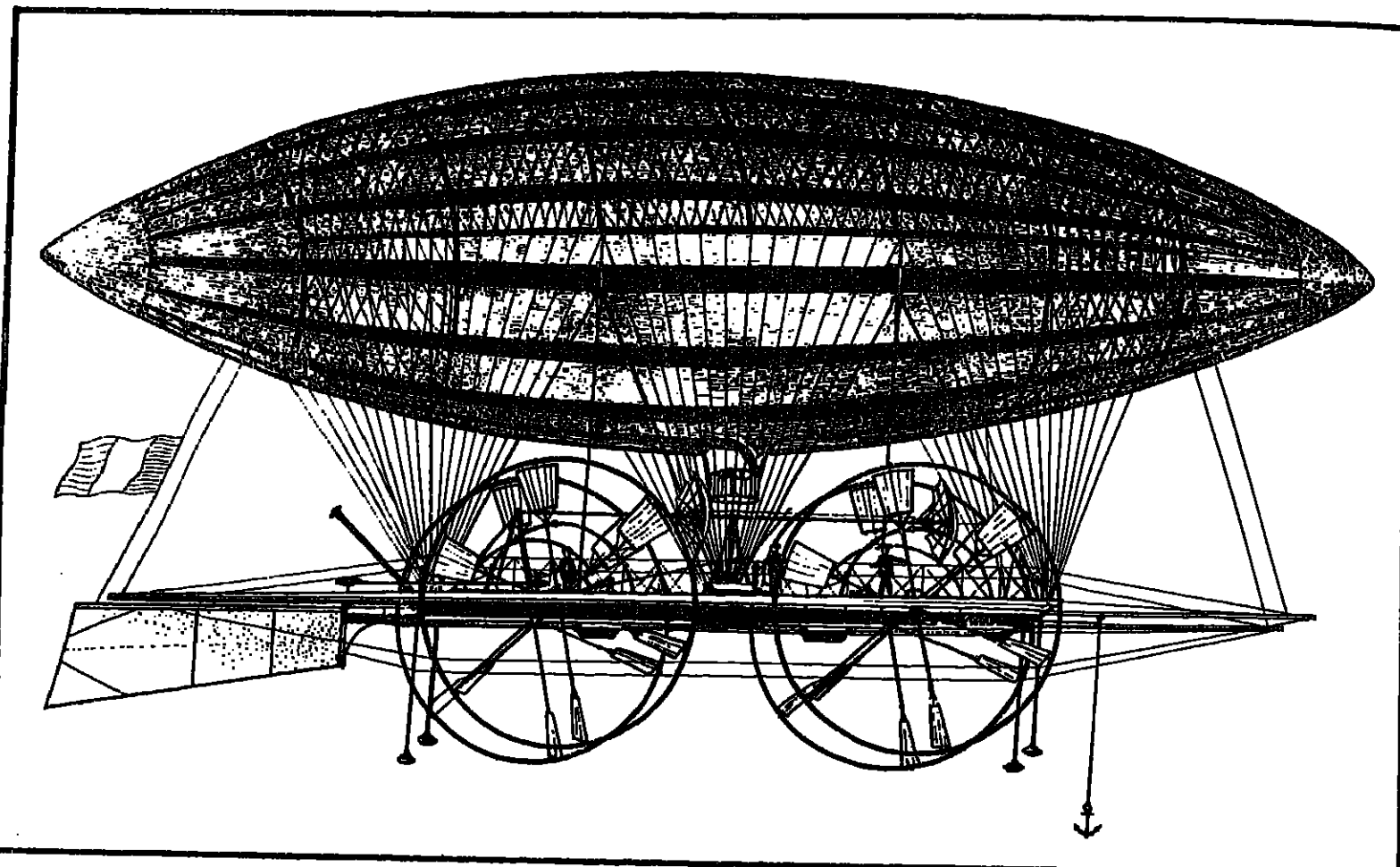
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# A HIGH FLIER

HYAM CORNEY meets Malcolm Rifkind, a minister in the British Foreign Office.



WHEN Lord Carrington felt compelled to resign as foreign secretary over the Falklands crisis in the spring of 1982, taking two of his Foreign Office ministers with him, it proved a stroke of good fortune for Malcolm Rifkind, then a junior minister at the Scottish Office. In one of her most imaginative and, in a sense, courageous appointments, Margaret Thatcher made Rifkind the second Jew to hold office in what many regard as largely an Arabists' club.

Rifkind must have been considered a success, for when the prime minister chose her new team after this summer's general election, she not only kept Rifkind at the Foreign Office but also promoted him from under-secretary of state to full minister.

"When I was first appointed to the Foreign Office," Rifkind confessed when we met in his impressively large room on the first floor of that imposing building in Whitehall, "it came completely out of the blue. When the Conservatives were in opposition, I had been joint secretary of the party's backbench foreign affairs committee, so it was known that foreign affairs was an issue in which I had an interest. In fact I made my maiden speech in the House of Commons on a foreign topic, Rhodesia."

Rifkind was then 27, one of the youngest MPs in the House. Today, at 37, he is one of the youngest ministers and is often referred to by the press as a "high flier."

His interest in politics began at an early age. As a 15-year-old schoolboy in his native Edinburgh — which he represents in the House of Commons and where his home still is — he took part in debates and usually spoke on political subjects. "In boring lessons, I used to doodle. It was the time when many new nations were coming into existence and my doodles were usually maps of Africa and Latin America."

From school he went to Edinburgh University to read law, but ended up doing a post-graduate master's degree in political science. He went to Rhodesia (as it then was) to do research. His wife Edith comes from Rhodesia.

While at Edinburgh University, he was president of the Conservative Club and it did occur to him that "it might be interesting to have a political career." But it was not a burning ambition and in the end it came about by chance. On his return from Rhodesia, Malcolm was asked to become chairman of the local Conservative Party, which was looking for someone to revive its flagging fortunes. He agreed and in 1970 fought his first parliamentary election, losing in a strong Labour seat. But four years later, at the next general election, he was given another Edinburgh seat to fight where he had more of a chance. He took it, and the seat that was once held by the Tories was now safely in Rifkind's hands with a majority of over 4,000.

AS a young MP, he took an interest

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# Aerobicnic



Ephraim Kishon

LET ME confess that when the Great Aerobic Movement burst upon the world, I greeted it with a certain scepticism. Ha, I said to myself, James Fonda's done with reducing the slaughter in Vietnam, she's looking round for another cause; now she's into reducing the middles of the world's middle-aged. Miss Fonda, as you'll remember, invented aerobics, which had been in existence for years, it's true, but under another name.

By and by, like all good things American, the movement crossed the ocean and reached our shores, and the local press began to sprout ads reading: "New! You will feel the blood racing through your veins after just a few weeks of aerobic dance exercise. Your hormonal balance will be restored, and you'll be happier than you ever were since the Upheaval."

Cheap ballyhoo, I told myself, and decided to look in on our neighbourhood course in Group Aerobics, for the sole purpose of doing a sarcastic piece on this new-fangled nonsense. And yes, dear reader, you guessed it — I was promptly converted.

And not just as a passive adherent either, because I joined a neighbourhood group myself. There are seven of us men in this group, ranging in age from middle to fairly decrepit, and we meet thrice a week next door at Felix Selig's, who has a video set.

What won us over to the idea, in other words, is exactly those video cassettes offering a visual

demonstration of the road to happiness and hormonal bliss. In the early days of the movement, they used to issue only printed articles and illustrated pamphlets, but it didn't take them long to hit upon the possibilities of the audiovisual method, with the stress on visual. This latter comes in the shape of fair young ladies with suntanned limbs, who persuade the elderly viewer by personal example that he, too, can get slim and graceful and bronzed if he'll buy himself some tapes.

It follows that we seven sages don't miss a single meeting of our group, especially since some of us came back from Europe this summer with a dozen new tapes of Advanced Aerobics. Each of us, to be sure, has his favourite pedagogic method. Felix for instance still swears by the movement's founding mother, Jane Fonda, while Glick the lawyer prefers the physical instruction of Marilyn Marchant, formerly of the Paris "Lido." I myself am wavering between a blonde actress called Caroline, and the team of Libby and Judy, who are enough to turn any man into an aerobigamist.

NOT THAT I'm not fond of Jane, whose long supple legs beat any other pair in stand-up exercise. It's above the belt that she's outdone by the newer Judies. Like Judy herself, who takes us students on an

acrobatic dressed in the flimsiest of brief red tights, and who does a lot of bending over with the camera behind her.

Libby, on the other hand, is a counter. Like she does this knees-up thing where the visual bit consists of her swaying hips, and the audio of her counting sweetly: "And one and two, and raise your knees, and three and four — a deep breath..."

And we all do — breathe deeply, and rather fast as well, especially when she proceeds to demonstrate a split on the screen. And that's another thing about group aerobics, that it's reversible. Whenever Marilyn does a backward arch, for instance, Glick demands that we run the film back a few times for educational purposes.

We always consent. It's a matter of physical fitness and good health, after all.

Old Glick himself looks at least two years younger since we started our group therapy. It's true he's grown awfully fat, like all of us, due to the vast quantities of popcorn and peanuts we nibble while watching the lessons, but our hormonal balance has definitely improved.

What's so nice about aerobics, too, is that there are always surprises in store for its disciples. I myself, for example, discovered only after the 10th lesson that the third one on the left in the second row behind Miss Fonda was a perfect darling, dressed in an outfit that would make them forget all about Area G in Mea She'arim.

It's she more than anyone who makes the blood race through my veins, just as it says in the ad. It's her that I like to run the film back for, then forwards again in slow motion, and back again, and freeze it. Felix, freeze it!

ANOTHER surprise came last week. We were deep in our aerobics lesson, performed by a nameless cutie in green, when Bloom suddenly spoke up in the darkness:

"Maybe we ought to try..." Felix remote-controlled Greenie to a stop in mid-stretch.

"What?" he asked. "Try what?" "I was thinking that maybe we ought to join in."

"Join in what?" "The exercises."

Felix switched on the light. "What on earth can he mean?" he asked of the room at large.

Bloom, it gradually dawned on us, had conceived the original notion that we, the seven sages, should get up from our armchairs and start moving our arms and legs and heads and things like that. We kicked him out of our group then and there.

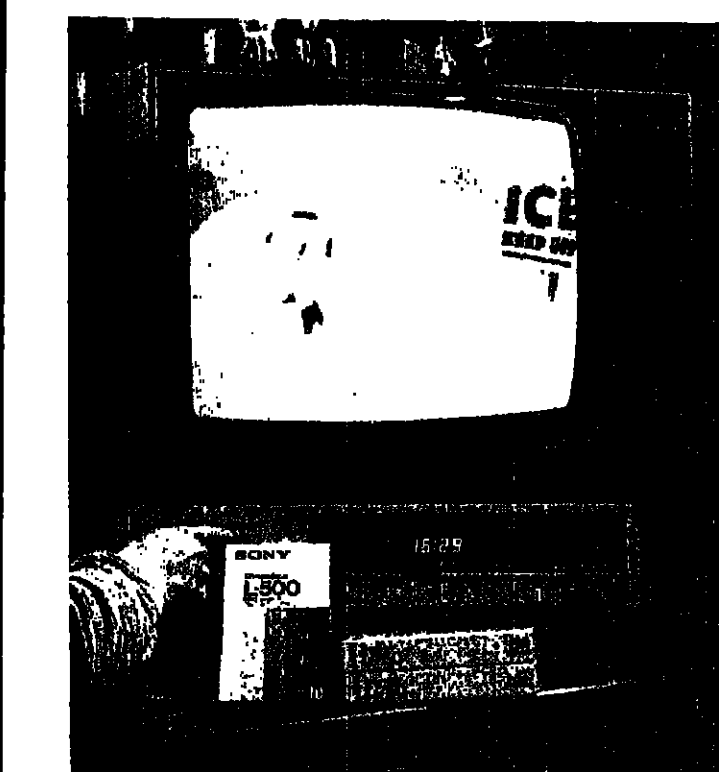
We hardly miss him, either, especially since we've just ordered a dozen new tapes from Denmark, demonstrating a novel kind of aerobics called "Disrobs." It's the same as the old one, really, except that the instructresses who perform the exercises are as naked as the day they were born some 17 years ago.

You may call me conservative, but personally I prefer the old method, clad in black tights. Let's not overdo it, I say, the classic aerobics is good enough for me. The six sages agree with me, or so it would seem to judge by the vote we held this Monday.

"Anyone who's for Disrobs raise your hand, please," Felix proposed, and no one raised his hand. After months of armchair aerobics and popcorn, come to think, raising one's hand needs quite an effort.

Translated by Miriam Arad. By arrangement with "Ma'ariv"

# Repeat performance



When members of Kibbutz Degania attend their regular, Friday night cultural programme, they don't have to worry about missing the same evening's television movie. The kibbutz tapes the movie on its recently installed video system, and screens it a second time on Saturday afternoon.

The video is also used to encourage attendance at the kibbutz's weekly general meeting. The conflicting sports newsreel, broadcast on TV during the meeting, can be seen on video at a later time.

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PAGE FIFTEEN



PALESTINE: soon after the end of World War II was a mess. Any clear-headed Englishman knew Britain should withdraw from it as soon as possible. Arab and Jewish claims to the same piece of land were irreconcilable; mutual hatreds were intractable; the intermixing of Arab and Jewish populations in cities and districts made partition unworkable without major and enforced movement of population; and hostility towards Britain — seen by both sides as guilty of creating the mess — was intense.

The pot boiled over with the revelation in 1945 of what had happened to European Jewry; the *Yishuv* was clamorous in its demand for statehood; and American support for Zionism — under Roosevelt at best a form of tergiversation — soon crystallized into commitment.

HOW IT crystallized is one major theme of Cohen's solid, workmanlike history. The second theme is the belated recognition by the British leadership — in Palestine and Whitehall — that they must and could get out of Palestine, and the terms under which they could extricate themselves. The interaction between Zionist policy and activity, American policy and pressure and British response is the dialectic of this interesting book. What it lacks — as Cohen partially admits at the outset — is an adequate insight into the Arab dimension.

The Palestinian Arabs and the Arab states, principally Transjordan and Egypt, had their influence on events and on the policies of the *Yishuv* and the Great Powers. But Cohen remarks "my treatment of the Arab side in this memoir (sic) has been limited, not only by my personal shortcomings, but also by the following factors: How many Palestinian documents were written at the time, and of those, how many were retained for posterity, remains uncertain. The PLO Research Centre... was not accessible... As I try to explain below, the Palestinian Arabs failed to realize any appreciable diplomatic or military potential (during 1945-48)."

While Cohen does provide some documentation, mostly British, about the evolution of Transjordanian policy, and rather less about Arab League meetings, there is almost nothing from Egypt, Syria and Lebanon (three countries the author's comment on *Palestinian* sources does not really embrace). Does the relevant Arab, non-Palestinian and Palestinian documentation exist, and have non-Arab scholars seen it or attempted to see it?

The thorough survey of the evolution of British policy mainly based on cabinet papers, Foreign and Colonial Office documents, diplomatic correspondence and memoirs — dispels some important misconceptions (which prevailed in the *Yishuv* during the period considered, and have been handed down as a legacy to later generations of Israelis).

BRITISH POLICY was not impelled by anti-Semitism or any great love of the Arabs, and the Foreign Minister, Ernest Bevin, was not an anti-Semite. "If anything, Bevin was guilty of gross insensitivity and an inability to comprehend the trauma of the Holocaust — but not anti-Semitism... His fault was to repeat in public what others (including the Americans) reserved for closed circles." Bevin's policy was "never pro-Arab in Arab eyes."

## Bloody birth-pangs



**PALESTINE AND THE GREAT POWERS, 1945-1948** by Michael J. Cohen. Princeton, Princeton University Press. 417 pp. No price stated.

**THE FAILURE OF BRITISH MILITARY STRATEGY WITHIN PALESTINE 1939-1947** ed. by Bruce Hoffman. Jerusalem, Bar-Ilan University Press. 136 pp. No price stated.

**HAYLAGA O TEGUVA (Self-Restraint or Action)** edited by Ya'acov Shavit. Jerusalem, Bar-Ilan University Press. 160 pp. No price stated.

Benny Morris

It's clear that there was ill-will towards the *Yishuv*, and perhaps towards Jews in general, in influential English circles. Some of this ill-will was understandable in view of what the British army of occupation in Palestine was undergoing. (Imagine what would be the contemporary Israeli reaction to the hanging of two IDF soldiers by the PLO in the occupied West Bank.)

Thus, shortly after the IZL's blowing up in 1946 of the King David Hotel, with the deaths of some 90 Britons, Arabs and Jews, the GOC Palestine General Sir Evelyn Barker said in a letter to his troops: "No British soldier is to have any social intercourse with any Jew... I appreciate that these measures will inflict some hardship on the troops but I am certain... they will understand their propriety and will be punishing the Jews in a way the race dislikes by striking at their pockets and showing our contempt for them." Subsequent Zionist protest helped lead to Barker's removal soon afterwards.

Cohen also places in proper perspective the Lehi murder of Lord Moyne, the British Minister of State in the Middle East, in 1944. It was a devastating blow to the Zionist cause for it thoroughly alienated Churchill, who before

first volumes published by Bar-Ilan University's Menachem Begin Institute for the Study of Underground and Resistance Movements, set up in 1980.

The naming of a university institute after a living political leader may remind many people of the circumstances of life behind the Iron Curtain or in some Central American "republic," but the first fruits of its labours should be welcomed as a solid contribution to Israeli historiography.

In Cohen's *Palestine and the Great Powers*, he argues that the repressive measures taken by the British against the underground movements, in 1946 and 1947, were militarily and politically effective.

Bruce Hoffman, in a short introduction to his book, which is very largely made up of relevant documents, maintains the opposite. He argues the British in Palestine failed to achieve their purpose, and crush the underground movements, especially the IZL and Lehi. "...The Army's failure in this sphere... must be attributed to its own decisions to pursue military strategies which were inappropriate to the true needs of the case," and not to political restrictions imposed on the military by the politicians. Hoffman observes that "...Even such massive operations as the imposition of martial law on Tel Aviv had no effect."

THE HEART of the problem was the perennial falling back on old methods of coping with new challenges. The British, says Hoffman, based their thinking on the Army's successful repression of the Arab Rebellion of 1936-39. But the lessons learned from attacking Arab villagers in the hills with armoured columns, artillery and aircraft couldn't be applied in coping with the straightforward urban terrorism of the IZL and Lehi, kibbutz-based military units and arms stocks of the Haganah and the Palmah.

An institute bearing the name of a prime minister who almost daily denounces the PLO as a "murderous terrorist organization" is to be commended for its integrity in preserving Hoffman's terminology. For he calls the IZL and Lehi gunmen and bombers what they were: terrorists. With the ascendancy of revisionism, in both senses of the word, since 1977, it was — and perhaps still is — to be feared that historians might attempt a large-scale distortion of Zionist history, in a manner analogous to its distortion by politicians and large sections of the public.

Y'ACOV SHAVIT'S book is about the controversy in the *Yishuv* at the time of the Arab Rebellion about whether to adopt a course of self-restraint (*haylaga*) and permit the British to do the fighting, or to deploy its own forces and attack the Arab insurgents. For the most part, it is composed of documents circa 1936-39, expressing the views of various contemporary figures.

Ben-Gurion, and Katznelson and Jabotinsky, Golomb and David Raziel and Ben-Zvi are featured. There is also an interesting discussion from 1938, in which B.G. Galilee and Yitzhak Tabenkin participate, about "Jewish terrorism and ways to combat it." It was a reaction to dozens of incidents perpetrated by Revisionists in Haifa and Jerusalem, in which many Arab shoppers and passersby were indiscriminately slaughtered in marketplaces and bus stations.

Shavit's short introductory essay is comprehensive and clear, and the volume will be useful to serious students of the *Yishuv*.

THE TWO books by Bruce Hoffman and Ya'acov Shavit are, the

## Parliament

**HAKNESSET KEMOT SHEHI — DIYUNIM VE-HIYUCHIM:** (The Knesset: Debates and Smiles) by Yonah Cohen. Jerusalem, Kiriat Sefer. 256 pp. No price stated.

Asher Wallfish

SEVERAL BOOKS in Hebrew exist about the Knesset, but most of them are either out-of-date, or dry, or academic.

Yonah Cohen, the doyen of the parliamentary press corps, who has covered the Knesset for *Hatsofeh*, the National Religious Party daily, published a popular survey of the Knesset and its activities 10 years ago.

Since the Knesset has lived through many dramatic experiences subsequently — from the Yom Kippur War through the Sadat visit to the evacuation of Sinai in 1982 — he re-wrote most of his survey. He ensured a proper balance, as before, through the insertion of amusing anecdotes. Cohen feels that the human aspect of the Knesset — the laughs and the blunders — must be highlighted in order to convey the true atmosphere of the place.

Cohen treats his MKs with a generosity they do not always deserve. This may be because after 33 years of parliamentary coverage, he has seen it all before, and identifies the same parliamentary ploys. He realizes how theatrical politicians are, and presents their performance as drama mixed with comedy.

If you're preparing an after-dinner speech about politics in Israel, Cohen's book is just the thing. Or, better still, invite Cohen!

## Pilgrimage

**A MODERN GUIDE TO THE JEWISH HOLY PLACES** by Ben Avraham Halevy. Jerusalem, Posen and Sons. 119 pp. IS450.

Hanoch Teller

ISRAEL contains a series of holy places of such significance that they have always attracted pilgrims whatever the hardship or the expense. *A Modern Guide to the Jewish Holy Places*, by Ben Avraham Halevy, provides the necessary information about them.

The holy places can be divided into two groups: sites such as the Western Wall and Elijah's Cave; and the graves of such great men as Shimon bar Yohai and Maimonides. Memory of what occurred at a particular site, or the deeds of a particular scholar or saint, should inspire the pilgrim.

Halevy's book will be of help for anyone visiting these sites. However, he doesn't include much scholarly detail, or the legends connected with many of these sites. Instead, he provides brief histories often touching on the fate of the site under Jewish or Arab ownership.

However, it is a little strange the author has not included any illustrations with religious content, or, for instance, the site connected with Shmuel HaNavi. Nevertheless, he's to be commended for producing one of the first English works of its kind.

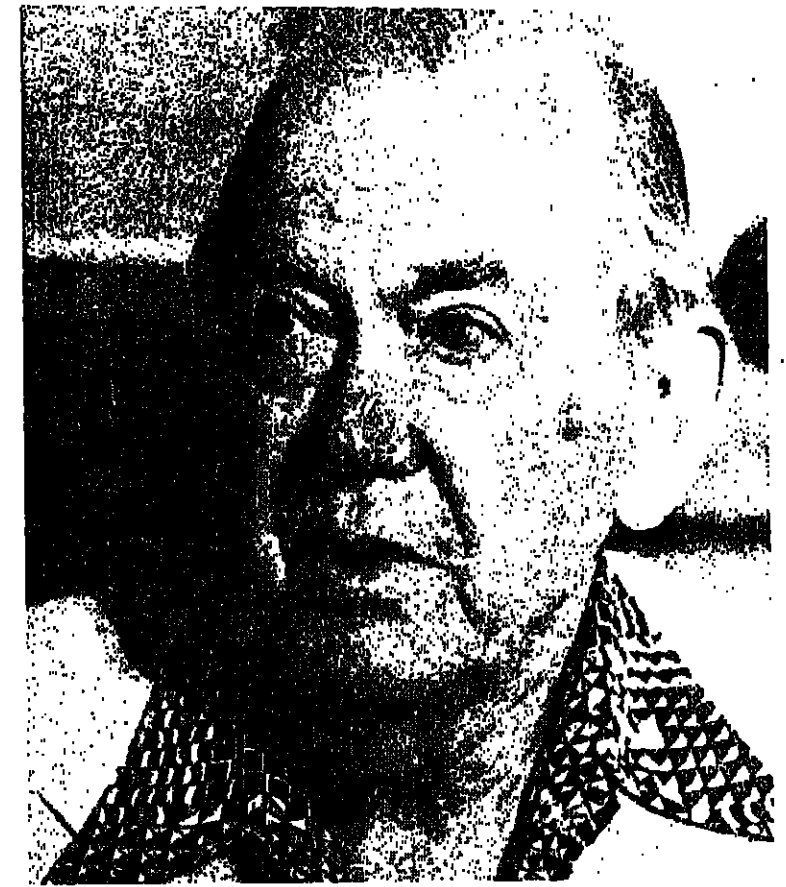
THE FIRST book is a curious one. Graham Greene is now nearly 80. He has long enjoyed special popularity but his critical reputation rests uncertain. The division of his work into "novels" (e.g. *The Heart of the Matter*) and "entertainments" (e.g. *Our Man in Havana*), which suggests that he, at least, once took some of his work less than seriously, he now eschews. I first read him when I was a rare Jewish undergraduate at Jesuit Fordham University; he was important to some of my classmates. I found him entertaining but never more — but then for some years Bernard Malamud was important to me in a fashion that eluded those same undergraduates. That the cause is in both cases extra-literary seems all too obvious.

For years Greene has not only written about duplicity in mysterious regions of the earth and heart but has seemed to practise it as well. He has fellow-travelled, known Castro and Ho Chi Minh, made Africa a base but has studiously avoided personal revelations. Even on television, he has projected a voice but refused to be shown. The interviews he has granted have reinforced the same need for concealment: his answers have been set pieces.

IN RECENT years Greene has issued two autobiographical works: *A Sort of Life and Ways of Escape*. The titles themselves evoke his evasiveness. Now, however, Greene has permitted himself to get taped and published chatting with a young, good-looking Frenchwoman about — uh — Graham Greene. It's difficult to resist speculating about what's really going on.

Greene, himself, anticipates the tetchy reader with a disarming "Prologue and Dedication" (which Mlle. Allain thinks "gives a new dimension to the work" insofar as it becomes the "point of contact between the mythical writer, sinking by in his nineteen-thirties raincoat, and the man who is moved ... to assert his right to royalties, even to divided royalties"). Mlle. Allain is the daughter of Yves Allain, a hero of the French Resistance and, it seems, one of Greene's old friends; hence, the interviews and this book. But even an aging Greene would be disappointed, I think, if we thought he had lost a fix on the difference between loyalty and sentimentality.

## Greene camouflage



**THE OTHER MAN: Conversations With Graham Greene**, by Marie-Francoise Allain. Translated by Guido Waldman. London, The Bodley Head. 187 pp., £6.95

**GRANTA: Best of Young British Novelists, Number 7.** Harmondsworth, Penguin. 319 pp., £3.50

Haim Chertok

Greene lets slide that "I suppose I am a good popular writer," and later "compared with the giants my creativity is pitiful." Mlle. Allain prettily demurs: "What raises him, though, in spite of himself, to the level of greatest writers is the consummate lucidity of his style, a style as evasive as he is."

Greene's self-effacement hits nearer the mark than his old companion's daughter's fancy, but still, it also overplays his hand. Retrospectively Greene, I suspect, thinks his

work of higher value than is often averred. His several references to Henry James' "pattern in the carpet" seems to be an invitation to a more careful critical evaluation. He observes: "I've not the slightest wish to have my nose rubbed onto ... the carpet." But isn't there something disingenuous in Greene's "I've no wish to present any image of myself — least of all a false one" in a book replete with parry and gambit?

WHAT SURVIVES the portentous business about destiny, carpets, freedom, and loyalty... none of it doing much to illumine the fiction — is the personal bric-a-brac: *The Power and the Glory* was composed while he was on benzadrine; he word-counts his manuscripts; he briefly joined the Communist Party as an undergraduate prank. Greene's politics seem to reduce to added anti-Americanism: "I would go to almost any length to put my feeble twig in the spokes of American foreign policy."

Dog-and-undog notions also govern his sentiments about Israel: "For some while after the Six Day War I was totally in sympathy with Israel, for I believed that she was gravely threatened in spite of her lightning victory. Today some of my sympathies are with the Palestinians, because I don't see what chance they have of real autonomy so long as Begin remains in power."

I suppose, in fairness, many Israelis — Jews and Arabs — could say much the same, but we don't enjoy the disinterested pleasures of exploring the ambiguities of loyalty that Greene embodies in his fictions. The reviews of Greene's latest fictions, *Dr. Fischer of Geneva* and *Monsieur Quixote* don't persuade me to seek them out, but it only seemed proper to open some vintage Greene to see whether these "conversations" affect re-reading. Unsurprisingly, not in the slightest. *The Comedians* is set in Haiti; it is overtly political. I must have read it last a decade ago. I found I had forgotten the architecture of the book, but recalled the drollness and the narrator's acerbic tone. If there's a carpet-figure here, I'll take my stand with Greene himself: I'm not inclined to have my nose rubbed into it. Edmund Wilson's larger judgement on Greene seems still to be perfectly sound: "I think he is better when he is not serious."

GRANTA 7 contains prose selections by British writers at least forty years Greene's junior. I missed the first six in the series and rather regret it. Twenty writers appear here in alphabetical order.

After squirming with Martin Amis's narrator in porno joints and go-go bars of New York, and grinding with the graphic froth of Pat Barker's steamy adolescents, I thought we just might make it all the way to Wilson, A.N. in the exclusive key of aberrant sex. No such luck!

However, at least half the entries are quite good. Exceptional are a tender story by Kazuo Ishiguro (fully five of the twenty British authors are, in fact, "British"), a *tour de force* by Christopher Priest (another treatment of lesbianism), a controlled presentation of critical spleen by Julian Barnes, and an arresting story of mimicry and deception by Philip Norman. All in all, *Granta 7* amply lives up to its vaunting subtitle.

## Fighter ace

**PADDY FINUCANE: Fighter Ace.** by Doug Stokes. London, William Kimber. 219 pp. With 37 photographs. £10.50.

Meir Ronnen

LEGLESS RAF ace Douglas Bader, top-scoring fighter-pilot until he was downed and taken prisoner, had never heard of him. Yet to all us wartime cadets in far away Melbourne, Paddy Finucane was a household name. The reason was simple: he was not only an ace but the leader of the *Auxiliary Spitfire* squadron in Britain; and good mate of "Bluey" Truscott, chunky, ebullient boy from my home town who was Australia's first ace and who succeeded Finucane as Squadron-Leader of 452 (Australian) Squadron.

Irish-born Brendan Finucane was a career officer, but not a gifted aviator; he was given to bumpy landings. He was simply an aggressive good shot with a nose for finding enemy fighters, and with great gifts of leadership. He maintained a friendly but firm discipline. A nobody at 19, he became the RAF's youngest Wing-Commander (Lieut. Col.) at 21. He drowned in the Channel shortly afterwards, having won the DSO and three DFCs. He had shot down 32 Nazi fighters, not to mention another dozen probables, and had surpassed Bader's score in a few months. At the time of his death in January 1942 his total was topped only by South Africa's "Sailor" Malin.

FINUCANE WAS a daring though not irresponsible officer. His one weakness was for leading training flights, against orders, over France, with a special disdain for ground fire. It was a chance ground-to-air bullet in his engine that forced him to ditch his Spitfire in the Channel. His wingman, a young Canadian named Al Aikman, watched him make a perfect water landing, but thinks he must have been knocked unconscious.

Stokes' book is a masterpiece of research, but his writing is a mixture of journalism and *Boy's Own*. But not even his style can make the material. Finucane was one of the instant adult children who saved us all.

## Photography

**THE DARKROOM HANDBOOK** by Dennis Curtin and Joe DeMaio. New York, Van Nostrand Reinhold. 184 pp. \$12.95

David Brauner

YOU CAN put them in closets, kitchens, bathrooms, attics — just about anywhere in the house. Darkrooms can be permanent or temporary, folded up or rolled away. In *The Darkroom Handbook*, Curtin and DeMaio provide all the information one needs for designing and building darkrooms.

The book includes chapters on the full range of darkroom equipment and colour processing at home. The reader is also taken into the photographic workshops of 11 famous photographers.

One word of warning. The title of the book is somewhat misleading — it is not about development and printing techniques.

## The Flying Frenchmen

**THE MONTREAL CANADIENS: A Hockey Dynasty**, by Claude Mouton. Van Nostrand Reinhold. 286 pp. No price stated.

Sheldon Teitelbaum

Mouton's *The Montreal Canadiens*, which is certainly the most popular sports book ever to come out of the frozen north. Mouton, who has served as the Canadiens' PR director since 1973, has, with the help of sports writers Bill LeGrand, Herbert Wind, and Camil DesRoches, assembled a commendable album of the team's 74-year history.

He cites several interrelated reasons for the Habs' undying popularity. The Canadiens have carried off the Stanley Cup 20 times — seven times more than the Toronto

Maple Leafs, who enjoy the second-best record in the National Hockey League. No other team has produced so many superstars: "Rocket" Henri Richard and his brother Maurice, Jean Beliveau, Bernard "Boom-Boom" Geoffrion, Jacques Plante, Hector "Toe" Blake and, more recently, Guy Lafleur, Ken Dryden and Larry Robinson. But perhaps as important, the Canadiens expressed an exotic Gallic temperament and fiery club nationalism that no other club could hope to equal.

HANDSOMELY ILLUSTRATED with both colour and black and white shots, many of them published for the first time, *The Montreal Canadiens* fittingly begins with a short history of another Montreal club, the Maroons, which fronted a predominantly English-speaking club in 1924. The expected

rivalry between the Maroons and the Francophone Canadiens was a boon for both teams. The fact that the Maroons played legendary hockey, however, came as a surprise. Although they finally folded 14 years later, owing to financial problems, Quebecois old-timers, particularly Anglophones, recall the team lovingly to this day.

Other sections include the expected records and honours, rosters and personnel, players statistics and superstar biographies. Also presented are the stories of the front-office boys, the coaches and conglomerates behind the team (including, until recently, the Bronfman family), and a pictorial history of the Montreal Forum, that Mecca of hockey.

Although the book delves into the 1978 series with the Soviet team, there is little or no mention of the 1972 and 1976 series. This is a serious shortcoming in a book that abounds in "firsts." There's been no end to the arguments I've had with Russian Israelis over the trouncing given Canadian hockey back then.



WHAT EXACTLY is a national security adviser? President Carter had a perfectly good Defence Secretary, Harold Brown, and he had a Secretary of State dealing with foreign affairs, Cyrus Vance. Stansfield Turner headed the Central Intelligence Agency. That seemed to cover the ground, what was there left for Brzezinski to do?

His job, it seems, was to do what the Agranat Committee recommended that somebody do in the office of Israel's Prime Minister: offer another point of view.

One of the options in the American administration is what Brzezinski calls the Secretariat system: the President attends to domestic affairs (and plays golf), like Eisenhower. The Secretary of State runs the country's external affairs, like John Foster Dulles.

JIMMY CARTER preferred the Presidential system. He listened to the Secretary of State, but made up his own mind. In order to do that he had to have a second opinion, just as the Agranat Committee urged Israel's prime minister to seek a second opinion. In the White House, the national security adviser supplied it.

The system worked. Vance was something of a dove, Brzezinski something of a hawk: Carter held the balance. It is interesting that the foreign-born Brzezinski, like his predecessor in the same job, Henry Kissinger, gave less weight to such noble sentiments as human rights and more to America's national interests.

Vance was a WASP, that is, one of the country's hereditary ruling caste. Surprisingly (or not surprisingly) his views were more idealistic and universalist.

Brzezinski hints that he possessed a touch of aristocratic decadence. "In a striking historical coincidence, the decline of the Anglo-American hegemony in the world coincided with the decline of WASP predominance in America," he observes. "Vance represented an elite that was no longer dominant either in the world or in America." Thus, when the Russians intervened in the Horn of Africa

## A second opinion



**POWER AND PRINCIPLE:** Memoirs of the National Security Adviser 1977-81 by Zbigniew Brzezinski. London, Weidenfeld and Nicolson. 587 pp. \$15.

David Krivine

(sending Cubans to help the Ethiopians against the Somalis), Vance chose to see this as a local conflict. He thought it should not influence the SALT arms-reduction talks. Brzezinski disagreed; he thought (like Kissinger) that if you give the Russians an inch they take a mile.

rose against the Shah. How was America to react? Again, two views. The State Department favoured a reduction of the Shah's authority and a move towards "constitutional rule." The inverted commas over the last two words are Brzezinski's, who cannot refrain from adding: "I never understood how transforming the Shah into a Swedish or British type of constitutional monarch could effectively appease the aroused mobs."

What did he want instead? To stand by the Shah. That was his principle: first power, then benevolence. The Shah "might have been pressed harder (by the Americans) to do what he did not do consistently and effectively — to assert his power and afterwards to initiate the needed reforms."

The outcome of these vacillations was disaster for America's strategy. Not only were U.S. diplomats in Tehran taken hostage, an episode which cost Carter his Presidency in the 1980 elections; but the fall of the Shah opened the way, in Brzezinski's view, for the Soviet invasion of Afghanistan.

Brzezinski favoured — again — something stronger than sending a rescue mission to save the hostages. He advocated a forthright military response, "to put Iran under pressure to release our hostages." Specifically, he proposed seizing Kharg Island, the country's largest oil terminal, imposing a military blockade and perhaps sending in air-force bombers against selected targets.

But the Afghan invasion (itself precipitated by the half-measures that he criticizes in Iran) took the wind out of Brzezinski's sails. An American military expedition would have driven Iran's extremists into the arms of the Russians, now extended along their eastern border. Besides, it was important to mobilize the entire Islamic world against this Soviet aggression into a Moslem territory. The desire for a consensus ruled out any U.S. armed operation, that would have aroused antagonism in the region. So the Red Army's Afghan incursion turned out to serve Ayatollah Khomeini's purposes.

IN IRAN, Islamic fundamentalists

ON CAMP DAVID, Brzezinski does not add anything to what has already been said in Carter's memoirs. He has some sour comments on Israel's leaders. Begin, Dayan and Weizman did not, during the long Camp David negotiations, conceal their dislike for each other. Simha Dinitz, Israel's ambassador in Washington, had "the vexing habit of leaking to the Israeli press self-serving and even distorted versions of his conversations with top officials of the administration. (His successor "Eppy" Evron was by contrast "the epitome of discretion.")

There are other victims of Brzezinski's barbs. Helmut Schmidt in particular is dismissed as "a bully and a hypocrite." Carter had no time for Mexico's Lopez Portillo either, but admired the French President Giscard d'Estaing (even though Giscard described the Israelis as "international bandits"), also the Chinese leader Deng Xiaoping — and he positively doted on Anwar Sadat.

ZBIG, AS his colleagues called him, was good at his job, energetic, hard-working and bursting with ideas. Carter followed his advice more than Cy's (that is, Cyrus Vance) — and doesn't Zbig let you know it: "Carter stressed in campaign speeches developed by me." "On my urging the President directed Andre Young to," "I inserted in a letter from Carter to Brezhnev." "He (Carter) did exactly what I was urging him to do." "With his (Schlesinger's) aid I was able to nip this" (a negotiation ploy by Vance and warlike) "in the bud." "I drafted instructions for Vance's talks." "I precipitated a Presidential query which had the effect of halting this initiative" (for talks with the Vietnamese); "The President signed a memorandum for both Cy and Harold (Brown) which I had prepared," and so on.

Was his advice good? It may have been for dealing with a truculent man like Brezhnev. Today the sickly Andropov is in power, and he seems more amenable. With him perhaps Vance's pacific line might work. Who knows?

## Detection

**FALSE WITNESS** by Dorothy Uhnak. New York, Fawcett Crest. 184pp. \$5.95.

**THE MURDER MYSTIQUE** edited by Lucy Freeman. New York, Frederick Unger. 140pp. \$6.95.

**SONS OF SAM SPADE** by David Geherin. New York, Frederick Unger. 168pp. \$6.95.

Dora Sowden

TWO OF these books deal with the authors and subjects of crime thrillers, and the *how* of the genre. The third is an example of the real thing.

Dorothy Uhnak was herself a policewoman for 14 years and an award-winning one at that. She is now a best-selling writer. This is her fourth book. Her central character-narrator, Lynne Jacoby in *False Witness*, is an assistant district attorney and bureau chief of the crime investigation department; as her ambition is to become the leading attorney, she has to prove herself in a man's world.

Suddenly she has to deal with the savage murder of a black militant television personality, beautiful and promiscuous. The main suspect is called Dr. David Cohen. (There seemed no reason for him to have such an obviously Jewish name; nor did it help much that the investigating chief, Jacoby herself, was Jewish.)

Halfway through, everything becomes clearer. Black militants, who are PLO sympathizers, maintain that the murder is a "Zionist conspiracy." They use it to fan anti-Semitism, and they manipulate the media.

Jacoby's non-Jewish assistant, who is also her lover, believes that "Jews don't do that sort of thing." Whether the suspect did, or didn't, commit the vicious crime, is for the reader to decide. The story takes a strange turn, but all is told with cutting drama, sharp wit, tough dialogue and cynical observation.

IN *The Murder Mystique*, 11 crime writers (including the editor) analyse the history, style, nature and status of stories about spies, private eyes, detectives, sleuths, and other crime solvers, why they do or don't enter the ranks of "mainstream" literature, when and how they become best-sellers, and what prompts some people to write murder mysteries.

It is a highly intelligent book and, as one reviewer has already remarked, "it is as entertaining as a dead body in a locked room."

*Sons of Sam Spade* takes its title from a private eye in the novels of Dashiell Hammett, a pioneer of what the author, David Geherin, calls "the hard-boiled genre." It deals mainly with the work of three writers: Robert B. Parker, Roger L. Simon and Andrew Bergman, but compares them also to earlier and later writers.

It is in fact a conscientious study of the methods of these three writers, and of the characters they develop in their stories; but the effect is too much like an academic dissertation. Geherin tries to avoid heaviness but the passages he quotes from his three writers are much lighter and more entertaining than anything he himself can manage. His plot-summaries, however, are interesting.



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The exhibition will close on Saturday, 30.7, at 10.00 p.m.

**Expressionist Film**

**SUNRISE (U.S.A., 1927, 97 min.)** black and white, silent with English texts. F.W. Murnau's film, with George O'Brien and Janet Geynor. Courtesy of Israel Film Institute. Saturday, 30.7 at 9.00 p.m.

**EXHIBITIONS**

**PICASSO — SUITE VOLLARD**

A series of one hundred etchings created by Picasso between 1930 and 1937. The etchings were selected by Ambroise Vollard, collector and publisher of prints. The series includes prints on such themes as the Sculptor's Studio, the Minotaur, and the Battle of Love, as well as three portraits of Vollard. From the collection of the Israel Museum, Jerusalem, gift of Mr. Isidor M. Cohen, New York.

**A. R. PENCK — EXPEDITION TO THE HOLY LAND, A Graphics Portfolio**  
A SELECTION OF ISRAELI ART FROM THE MUSEUM COLLECTION

**SPECIAL EVENT**

**THE SANKAI JUKO DANCE THEATRE.** JAPAN A special performance for the Tel Aviv Museum by this outstanding company, presenting the unique Japanese Buto (modern) dance. The company's visit to Israel is under the auspices of the Tel Aviv Museum. Thursday, 4.8, at 8.30 p.m.



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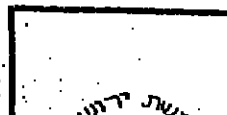
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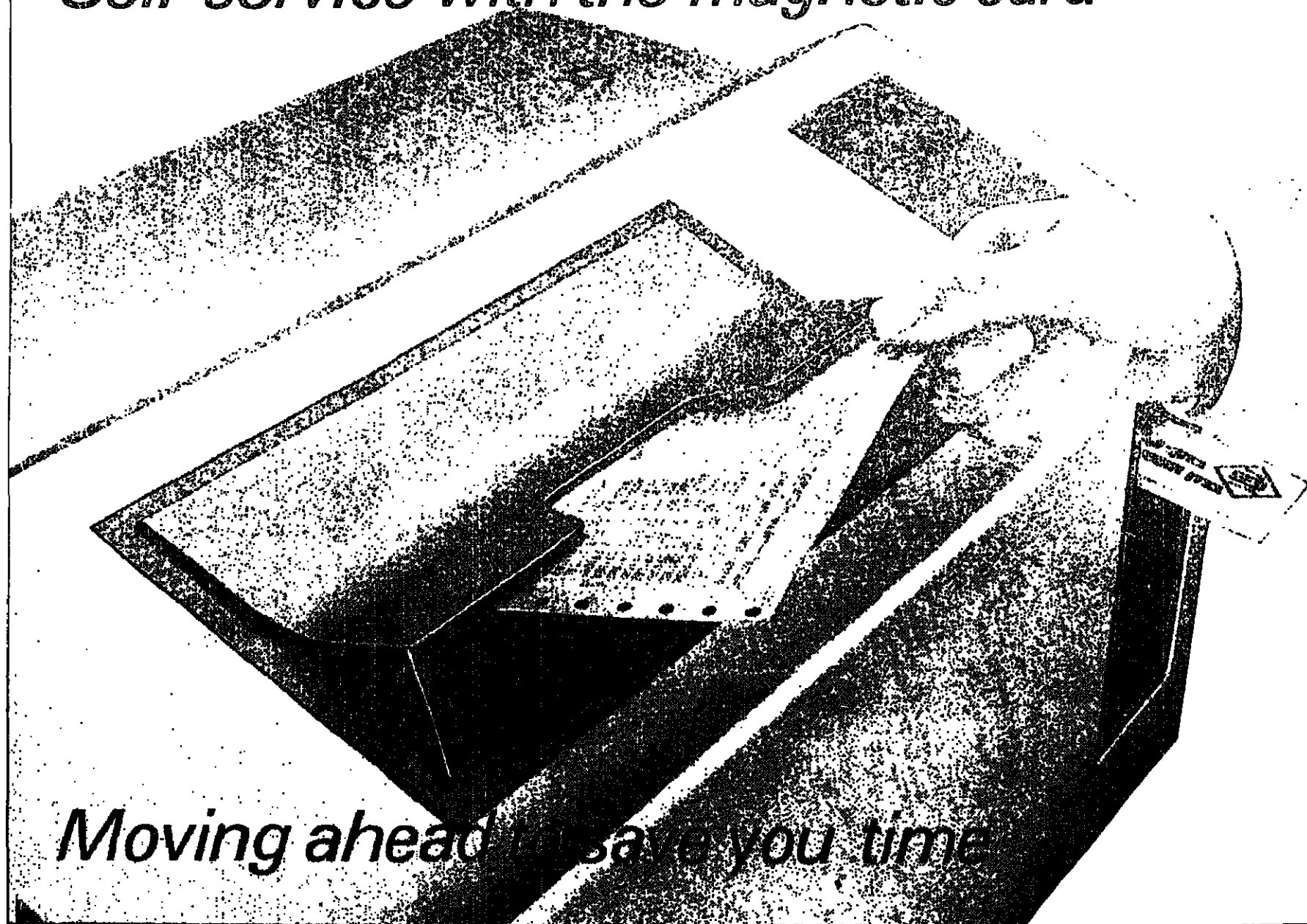
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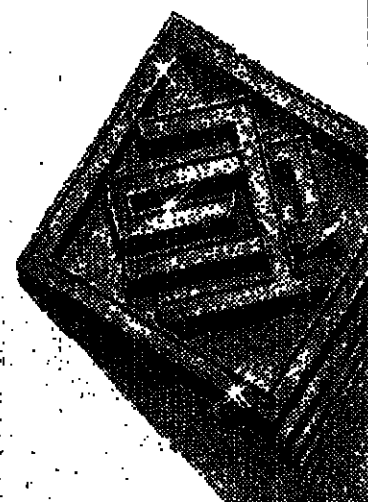
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